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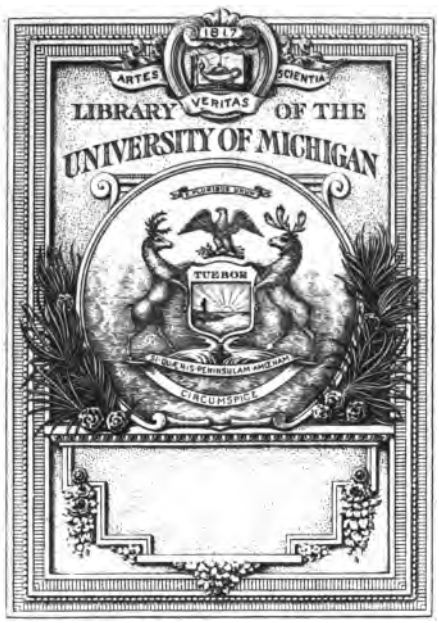
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7157 [BORROMEO (A. M.)] Notizia de' Novellieri Italiani con alcune Novelle inedite, 8vo. *bds.* 5*s* *Bassano*, 1794

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Vols. I, II of this curious and valuable work contain the historical part; III, Analyses of the Romances; IV, a complete Bibliography of all the Italian Chivalric Romances, in prose or poetry, by Count Melzi.

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A bibliographical list of all the Romances and Poems of Chivalry in the Spanish language, with abstracts of the contents of the Amadis series.

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7166 GORDON DE PERCEL, de l'Usage des Romans, où l'on fait voir leur utilité et leurs differens caracteres; avec une BIBLIOTHEQUE DES ROMANS, 2 vols. 12mo. *veau fauve, gilt edges*, 25*s* *Amsterdam*, 1734

7167 ——— le même, 2 vols. 1734—Lenglet du Fresnoy, l'Histoire justifiée contre les Romans, 1735—3 vols. 12mo. *calf gilt*, 25*s*

The Bibliothèque des Romans was the first attempt ever made to prepare a bibliography and classification of works of fiction.

7168 HAGEN (Fr. H. von der) Heldenbilder aus den Sagenkreisen Karls des Grossen, Arthurs, der Tafelrunde, und des Grals, Attila's, der Amelungen und Nibelungen, 3 vols. small 8vo. *numerous coloured plates, bds.* 10*s* *Breslau*, 1823

Pictures of the various heroes in the three great Cycles of Romance, with their stories abridged.

7169 HAGEN und BÜSCHING, Literarischer Grundriss zur Geschichte der deutschen Poesie, 8vo. *hf. morocco gilt, uncut*, 5*s* 6*d* *Berlin*, 1812

7170 HUET (M.) Traité de l'Origine des Romans, 12mo. *calf*, 2*s* 6*d* 1711

7171 LA RUE (l'Abbé de) Essais historiques sur les Bardes, les Jongleurs, et les Trouvères Normands et Anglo-Normands, 3 vols. 8vo. *bds.* £3. *Caen*, 1834

Valuable essays on the early Romances and their writers.

7172 [MELZI] Bibliografia dei Romanzi e Poemi cavallereschi Italiani, seconda edizione corretta ed accresciuta, 8vo. *portrait of Ariosto, sd.* 5*s*; or, *bound, uncut*, 7*s* 6*d* *Milano*, 1838

7173 NISARD (C.) Histoire des LIVRES POPULAIRES ou de la Littérature du Colportage depuis le XVe Siècle, etc. large 8vo. *numerous woodcut facsimiles from chap-books, sd.* 20*s* *Paris*, 1854

Best Library Edition of this interesting History of French Chap-Books and popular Literature, which was undertaken under a Commission issued by the French Government. The numerous singular woodcuts (taken on India paper) are from the original blocks discovered in various parts of France.

The last section concerns the Popular and Chivalric Romances, in their Chap-book form.

7173* POETES FRANÇOIS (les) depuis le XIIe Siècle jusqu'à Malherbe (par Auguis), 6 vols. 8vo. *Papier vélin, calf extra, gilt edges*, £2. 12*s* 6*d* *Paris*, 1824

The first two volumes contain works of the Troubadours and Trouvères, with notices of their lives.

7174 RAYNOUARD, Choix des Poésies originales des TROUBADOURS (contenant une Grammaire Romane avant l'an 1000, et une Grammaire de la langue des Troubadours, Dissertation sur les Cours d'Amour, Poésies, Biographies des Troubadours, et la Grammaire comparée des Langues de l'Europe Latine, dans leurs rapports avec la Langue des Troubadours), 6 vols. 1816-21—Lexique Roman, ou Dictionnaire de la langue des Troubadours, précédé d'un nouveau choix des Poésies originales des Troubadours, 6 vols. 1838-44—together 12 vols. 8vo. *calf gilt*, £12. 12*s* *Paris*, 1816-44

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7177 SISMONDI (Simonde de) de la Littérature du midi de l'Europe, 4 vols. 8vo. **Papier Vélin,** *fine copy in blue morocco extra, gilt edges,* £3. 8s *Paris,* 1813

The analyses of the romances and ballads of Provence, old France, Spain, Italy, and Portugal connect this work closely with the literature of fiction.

7178 WRIGHT (Thomas) Essays on subjects connected with the literature, popular superstitions and history of the Middle Ages, 2 vols. sm. 8vo. *cloth,* 8s 1846

II. FABLES, APOLOGUES, AND OTHER STORIES CURRENT IN MANY LANDS.

1. Æsop.

Æsop is said to have been a Phrygian slave, first with a Lydian master, Xanthus, and then with a Samian philosopher, Idmon or Iadmon, who gave him his freedom. He is also said to have been acquainted with Solon (fl. cir. 594 *ante Christum) and Solon's friend, King Crœsus of Lydia (who came to the throne* 571 *ante Christum), and to have been born at Kotyaeon (Kutayeh) in* Georgia. *His name and fables are cited by Herodotus (about* 450 *ante Christum), Aristophanes (about* 400 *ante Christum) and others; from which it may be assumed that such a personage did really exist in the sixth century before Christ, and that he was noted for the use of apologues in public speech. Herodotus calls him* Αἴσωπος ὁ λογοποιός, *and Aristophanes uses a phrase which may be Englished thus, "You have not studied your Æsop much," which indicates that the fables were already reduced to writing. His life, such as we have it in many books, is of late compilation; in fact, it has been assigned to the authorship of the monk Maximus Planudes, who collected and edited the Greek Anthology and the Æsopian Fables in the early part of the fourteenth century; but there is little doubt that the life of Æsop was in existence in some such form before the time of Planudes, although nothing remains to show when the popular traditions were first embodied in a supposed piece of regular biography. The Apologues of Æsop were first published in what may be called a critical edition by Demetrius Phalereus, about three hundred years before Christ; but the text of that collection is no longer extant. Babrios (often called Babrias and Gabrias), about a hundred years before Christ, turned it into verse, and it is his metrical compilation which forms the basis of the Fables of Æsop as known to us. It lost its metrical form in course of time, and was (within the first five centuries after Christ) reconverted into prose, in which probably there survives no trace of the literary form adopted by Demetrius Phalereus. The Greek text as it now exists (irrespectively of the rediscovered Babrios, which has been published by Coray) was first compiled by Planudes, about* 1300 *years after Christ.*

About twenty to thirty years after the birth of Christ, Phædrus (also, like Æsop, a slave and freedman) adapted the Æsopian fables in Latin verse; but his work was supposed to be lost after the downfall of the Roman Empire, until rediscovered at the end of the sixteenth century. However, copies must have been still extant, when in the eleventh century a collection of Fables in Latin prose was published under the name of Romulus. This contained the fables of Phædrus distorted into prose, and some others added

from various sources; and passed in Europe for many centuries as the *Fables of Æsop, being frequently repeated in MSS. and printed books, until the Greek text was printed* (*about* 1480) *for the first time. Likewise in the eleventh century a set of Æsopian Fables in Latin elegiacs came into existence, and obtained a similar currency to the prose of Romulus, being by some looked upon as a more faithful reproduction of the genuine Æsop. Modern research has traced them to a certain Galfridus or Geoffrey, and there is considerable reason for believing that he was Geoffrey of Monmouth.*

The first direct *translator of the Greek fables of Æsop into modern Latin was a Greek, called variously Remicius, Rimicius, Ranutius, who, between the years* 1440 *and* 1450, *rendered into Latin as many of the Greek prose fables as he could find, and added to them a translation of the life of Æsop, which had been edited by Planudes more than a century before. From that time forward, various editions in Latin and other languages were printed, in which the compilations of Romulus and Rimicius were grouped together, and accompanied by the so-called life. It was only after the publication of the Greek text, and the discovery of MSS., that scholars were enabled to make distinctions, and to divide the mass of Æsopian Fables into their various component parts.*

All this leaves untouched the question of the original birthplace of the Æsopian Fables, as there can be little doubt that Æsop was not their inventor, but derived them from an Oriental source. The oldest form in which many of the well-known stories are found is probably contained in the Sanscrit Panchatantra, afterwards recompiled in more elegant language as the Hitopadesa, by Vishnu Sarma. He, or the original compiler, must have been surnamed Vaidava (the Vedic scholar) from which the Oriental names Baidaba, Bidba, Bidpai, Bilpay, and Pilpay, were undoubtedly derived. For Oriental translations of the Panchatantra, see the note to Calila wa Dimna below. As for Lokman the Wise, to whom a Sura is devoted in the Koran, his sayings have been current in Arabic for perhaps two thousand years, but they were probably derived from the Greek Æsop. Lokman is described as an ugly Ethiopic slave, and it would almost seem that the name originated in the misapprehension of some such phrase as Ὁ λογόμαντις Αἴσωπος, *which an ignorant man might take to mean Logman the Æthiop.*

7179 GRIMM (W.) Thierfabeln bei den Meistersängern, 4to. *hf. russia,* 7*s* 6*d* *Berlin,* 1855

A valuable review of the literature of Fabledom.

7180 ÆSOPI VITA et [CXLVIII] FABULÆ, *Græcè,* cum Latina præfatione Gabrielis Bracci—PHALARIDIS et aliorum EPISTOLÆ, *Græcè,* **Editio Princeps**—2 vols. in 1, sm. 4to. *old crimson morocco, with gilt tooled back and borders,* £42. *Venet., ex aedibus Barth. Justinopolitani, Gabrielis Brasichellensis, etc.* 1498

Both books are clean and perfect. In this vol. the Esop is bound first and the Phalaris follows, and the double signatures in the latter would seem to indicate this as the true order. In the Spencer copy the positions are reversed.

Brunet was under the impression that the Æsop and the Phalaris were two separate publications, but the Latin preface proves the contrary. The same publishers prepared a Latin translation of the two works, to be issued in a separate volume, but this was never done.

The fables are numbered from 1 to 148, being four more than are contained in the Aldine edition. The additional four seem to be paraphrases of some others in the text.

7181 ÆSOPI. VITA et [CXLIV] FABELLÆ, *Græcè*, cum interpretatione Latina; Gabriæ [xliii] Fabellæ, etc. *Gr. et Lat.* (edente ALDO MANUTIO), sm. fol. *two small wormholes running through some half-dozen leaves, bright old Italian calf gilt*, £12. 12*s*
Venet. ap. Aldum 1505

A FINE CLEAN COPY of this RARE and beautiful edition. The colophon is found at the end of the Greek text, which is not mixed up with the Latin translation as in some copies, but precèdes it. The forty-three metrical fables of Gabrias are followed by five prose ones, which were afterwards amalgamated with Æsop.

Sir Mark Sykes' copy fetched £20. The Sunderland copy seems to be on thicker paper than usual.

7182 ÆSOPI (CL) Fabulæ; Gabriæ Fabellæ XXXXIIII; Batrachomyomachia; Galeomyomachia; omnes *Græce et Latine;* acc. Æsopi fabulæ XLII ab Avieno carmine conscriptæ *Latine*, 16mo. *numerous small and spirited woodcuts, contemporary calf binding, with Arms in centre*, £3. 16*s* *Lugd. ap. J. Tornæsium*, 1570

The escutcheon on the sides is like one-half of that which was borne by Mary (Queen of Scots). It is the royal arms of France and England quarterly, without a crown.

The additional six fables of Æsop beyond those in the Aldine edition, are in three instances mere paraphrases of some already in the series.

7183 ÆSOPI Phrygis Fabulæ [CL, et Vita] . . . Gabriæ fabellæ XLIII, Batrachomyomachia . . . Galeomyomachia . . . *omnia Græce et Latine.* Accesserunt Auieni . . . fabulæ, *Latine*, 16mo. *numerous woodcuts, old calf*, 10*s* *Genevæ*, 1628

7184 FABULARUM ÆSOPICARUM delectus [*Græce et Lat.* ed. Alsop], 8vo. LARGE PAPER, *frontispiece, calf*, 25*s* *Oxoniæ*, 1698

Fables 1-158 are in Greek prose and Latin verse (the Latin by Phædrus, Horace, the editor, and others); 159-168, from a Hebrew *Yesopito*, are in Hebrew and Latin; 169-176 in Arabic (by Lokman) and Latin; 177-236 are in Latin verse only, no Greek originals being known.

7185 **Latin.** ÆSOPUS—(*On recto of second leaf:*) Vita Esopi fabulatoris clarissimi e greco latina per Rimicium | facta ad reuerendissimum patrem dominū Anthoniu tituli sancti | Chrysogoni presbiterum Cardinalem—(*at end, on verso of* 114th *leaf:*)—Finis diuersarum fabularum. Folio, *woodcuts, blue morocco extra, richly gilt, gilt edges, by Lortic, very fine copy, with rough margins*, £100. *Sine nota* (*cir.* 1471)

The first leaf is blank on the obverse, and bears the woodcut of "Esopus" on the reverse. The signature are a-q, of which a, c, e, g, i, l, n, p, q, are in quires of eight leaves, the others in quires of six. This edition is described only by Dibdin, and the continuator of Brunet; and is referred by the latter to an Augsburg press, about 1472. The arabesque borders of leaves and flowers which enclose the portrait of Æsop on leaf 1, and the first page of text on leaf 2, distinguish it from another edition having the same number of leaves, and likewise without indication of press and date.

7186 ESOPUS.—(*On recto of second leaf:*) Vita Esopi fabulatoris clarissimi e greco latina per Rinucium fa | cta ad reuerendissimū Patrem dominū Anthoniū tituli sancti Chry | sogoni presbiterum Cardinalem—(*At end, on reverse of* 114*th leaf:*) lusus Finis diversarum fabularum, folio, *woodcut portrait of Esopus on title, and numerous woodcuts throughout the volume*, **superbly fine and large copy**, *in old English calf*, £80. *S. n.* (*circ.* 1472)

A HITHERTO UNDESCRIBED EDITION, of which only one other copy is known.

There are 114 leaves, with signatures a to q: in quires of eight and of six leaves (a, c, e, g, i, l, n, p, q, in eights; the rest in sixes). The portrait of Æsop is on the *front* of the first leaf; the reverse is blank. The first line on the second leaf ends with the words "Rinucium fa," and the last line ends "Qui dum men." The last line of the last page is "Iusus Finis diversarum fabularum."

On leaf m 3 there is an English memorandum in MS. on the margin which runs thus, "scabro. a worme engendred in a deade horse," in a handwriting of about the middle or earlier part of the sixteenth century, and shows how long the volume has been in this country. The binding dates from about the beginning of the last century.

The two preceding undated editions contain exactly the same matter, in the order given below. The woodcuts are in all cases, except the figure of Æsop, reversed in the second edition, and technically improved. A few variations appear likewise:—

1. The Life of Æsop, in Latin, by Rimicius.
2. The Æsopian Fables, in verse (of Galfridus), ending with Lib. III (59 fables).
   ——— in prose (of Romulus), including Lib. IV (79 fables).
3. Fabulæ Æsopi extravagantes—in Latin prose (17 fables, added in the fifteenth century from various sources).
4. Fabulæ novæ Æsopi ex translatione Remicii, in Latin prose (translated from the Greek about 1450) (17 fables).
5. Fabellæ Aviani, in Latin verse (27 fables composed in the fifth century by Rufus Festus Avianus).
6. Collectæ—23 Stories in Latin prose from Petrus Alphonsus, Poggio, and others.

7187 ACTORES OCTO libros subscri | ptos continentes videlicet | Cathonis | Faceti | Theodoli | De contemptu mudi | Floreti | Alani de parabolis | Fabularum esopi | Thobiadis, sm. 4to. *ruled throughout with red lines, fine copy in old calf*, £3. 16*s*

Sine nota [*? Argent. circ.* 1490]

112 leaves; signatures a-o in eights. The Æsopian Fables are the metrical paraphrase attributed to Geoffrey of Monmouth. Martin Flach was perhaps the printer of the book.

7188 VITTA ESOPI [Latino et Italiano, per Francisco del Tuppo], small 4to. *numerous beautiful woodcuts, citron morocco extra, gilt edges*, £18. 18*s* *Venetiis, per Manfredum de Monteserato*, 1492

"Decorated with elegant borders and illustrations of each fable, which, if not by Joanne Andrea, are closely identical in style and conception with those of the Ovid of 1497. The compositions for both of them, notwithstanding occasional carelessness, are extremely graceful, and although inferior in the technical skill of their execution, have great similarity of sentiment in design and drawing, with those of the 'Hypnerotomachia.'"—*P. in the Athenæum*, April 10, 1880.

This does not contain the Fables, but only the life of Æsop, with a set of beautiful illustrations to relieve its indecency.

7189 ESOPUS constructus moralicatus & hystoriatus ultimo impressus & correctus ad utilitatem discipulorum, small 4to. *woodcut border on title, and numerous remarkable woodcuts in the text, hf. morocco*, £8. 10*s* *Venetiis, per Bernardinum Benalium*, 1517

The first sixty Fables are the metrical work of Galfridus; and seven new ones follow. To all the sixty-seven there is a commentary in Latin and Venetian.

7190 ÆSOPI Phrygis Fabulæ: adjectæ sunt diversorum fabulæ, 16mo. *numerous rude woodcuts, green morocco extra, gilt edges, by Belz-Niedrée*, 36*s* *Lugduni*, 1689

The Life of Æsop; followed by 346 Fables in Latin, with morals, derived from Æsop and his imitators. Those which are rendered from the Greek are in most cases new translations by fifteenth and sixteenth century scholars.

7191 PHÆDRI Fabularum Æsopiarum libri V, notis illustravit David Hoogstratanus, accedunt duo indices, 4to. *frontispiece, portrait of Prince John William of Nassau, and* 18 *fine plates, each containing six subjects in illustration of as many fables, besides other plates engraved on the text, in the original stamped vellum,* 24*s*
Amst. 1701

The work of Phædus consists of 99 Æsopian fables paraphrased in Latin verse, with a little admixture of new stories. He was a freedman of Augustus Cæsar, and a Thracian by birth.

7191*LOCMANNI Fabulæ, *Arab. et Lat. in* Erpenii Grammatica Arabica, sm. 4to. *bds.* 6*s* *Lugd. Bat.* 1748

7192 ROBERT (A. C. M.) FABLES INÉDITES des XII, XIII, et XIV Siècles, et Fables de La Fontaine rapprochées de celles de tous les auteurs qui avoient, avant lui, traité les mêmes sujets, 2 vols. 1825—Essai sur les Fables Indiennes, et sur leur introduction en Europe, par Loiseleur Deslongchamps . . . pour servir d'introduction aux Fables publiées par M. Robert, 1838—together 3 vols. 8vo. **Grand Papier vélin,** *portrait of La Fontaine and* 94 *plates, after ancient French MSS. hf. russia gilt, uncut,* £5. 15*s*
Paris, 1825-38

7193 CATONIS (Dionysii) Disticha de Moribus ad filium, notis illustr. 12mo. *vellum,* 2*s* 6*d* *Bremæ,* 1626

7194 ——— Disticha, *Latine,* cum Erasmi expositione, etc. eadem *Græce* redd. per Scaligerum, sm. 8vo. *vellum,* 7*s* 6*d*
Lugd. Bat. A. Cloucq. 1626

7195 ——— Disticha de Moribus ad filium . . . (*Latine*) una cum interpretatione quincuplice (*Greca Scaligeri, Anglica, Germanica, Belgica, Gallica*)—Historia critica Catoniana (quâ complectuntur Catonis Disticha, *Latine,* et) Maximi Planudis metaphrasis *Græca,* 2 vols. in 1, 8vo. *fine plates by Fokke, olive morocco extra, gilt edges, by Clarke,* 32*s* *Amstelœdami,* 1759

The author lived in the second half of the second century. These Latin couplets, 145 in number, resemble the *morals* of the Æsopian fables, and were used as a boys' book in schools from the fourth century to the fifteenth. The editions are innumerable: this is the best.

7196 English. YSOPEZ FABLES, in ancient English, translated from the Latin version current under the name of Romulus—*no longer existent, but found translated in the French version made from the English by Marie de France* (*about* 1220)—*see her works, No.* 7201

7197 THE FABLES OF ÆSOP, paraphrased in verse, and adorn'd with Sculpture, by John Ogilby, small 4to. 81 *plates by* HOLLAR, *old English red morocco gilt,* £3. 10*s* 1652

The number of Fables and of plates is the same.

7198 ÆSOP'S Fables with his Life, in English, French, and Latin, newly translated, folio, 112 *plates to the Fables, and* 31 *to the Life, all engraved by Francis Barlow, old calf,* £6. 10*s* 1703

The English translation is in verse by Mrs. Behn; the Latin and French are derived from older books. The set of plates is complete, and includes the one which is usually torn out.

7199 ÆSOP'S Fables, in English and Latin, interlineary, small 8vo. *plates, calf, 5s* 1703

230 Fables in prose, Latin and English.

7200 SELECT FABLES of Esop and other fabulists, sm. 8vo. *engravings by Grignion, calf, 7s* *Birmingham, Baskerville,* 1764

7201 **French.** FABLES D'YZOPES de Griu en Laitin translatees par Romulus qui fu Emperere [et traduites en Français par Marie de France à la prière de Guillaume Longue-Epée], *circ. A. D.* 1220 —*contained in the* Poésies de Marie de France, 2 vols. 8vo. *sd.* £2. 2*s* *Paris,* 1820

7202 LES FABLES ET LA VIE D'ESOPE Phrygien, Traduites de nouueau en Françoys selon la verite Grecque, 16mo. *citron morocco extra, gilt edges, by Bauzonnet,* £15.
Anvers, chez Iehan Bellere, 1561

"Ce joli volume ne possède comme gravure sur bois qu'une marque assez jolie sur le titre. Ne serait-ce pas celle d'Amé Tavernier, imprimeur de l'ouvrage, auquel on doit sans doute le charmant caractère cursif français avec lequel il est imprimé? Le dessin de cette composition est signé d'Antoine Bosch, dit Silvius."—(Didot, *Cat. rais.*, n° 225.)

The author of this French translation in prose is not named.

7203 **German.** DER TEUTSCH ESOPUS, small folio, *large woodcut of* Esopus *within a border on the title, and repeated on the back, with numerous rude woodcuts throughout the book, without folios a7, h6, p4, and q8, the corner of n6 torn off, otherwise a good copy, hf. bound,* £5. *Augspurg, von Hannsen Schönsperger,* 1498

It is a translation of the Latin Æsop—*see ante;* and contains the series of additional stories.

Italian Æsop—*see under* **Latin.**

7204 **Russian.** Prit'chi Yesopovy . . Jab' i Muyshei Homerom . . . 16mo. *engraved title, 40 curious copperplate engravings to the Æsop, and 6 to the Homer, old calf gilt, the Sunderland copy,* VERY RARE, £21. *Amsterodam, J. A. Tesing,* 1700

Forty of Æsop's Fables, in Russian and in Latin, on opposite pages, followed by the Batrachomyomachia in Russian only.

7205 **Spanish.** LAS FABULAS del clarissimo y sabio fabulador Ysopo, nueuamente emendadas. A las quales agora se añadieron algunas nueuas muy graciosas, hasta aqui nunca vistas . . . con su Vida, 12mo. *vellum,* 12*s* *Enveres, Juan Steelsio,* 1546

This is a translation of the mediæval Æsop and corresponds with the two undated Latin editions above described.

2. Modern Adapters of Æsop.

7206 FAERNUS. Fabulæ Centum ex antiquis auctoribus delectae et a Gabriele Faerno Cremonensi carminibus explicatae, sm. 4to. *elaborately engraved title and* 100 *remarkably spirited and well-engraved* ETCHINGS, *ascribed to* TITIAN, *beautiful copy, in limp vellum,* £2. 8*s* *Romæ, Vincentius Luchinus excudebat,* 1565

7207 ——— the same, small 4to. *a very fine copy, in veau fauve extra, gilt edges, from the Yemeniz library,* £4. 10*s* 1564

7208 VERDIZOTTI (G. M.) Cento Favole morali, de i piu illustri antichi e moderni autori Greci e Latini, trattate in varie maniere di versi volgari, sm. 4to. **First Edition,** *with fine impressions of the* 103 *(title-page included) woodcuts, some of which are from Titian's designs, fine large copy in morocco, gilt edges,* £10.
Venetia, Giordano Zileti, 1570

The most charming book of Æsopian fables ever printed; its illustrations of the old familiar stories being remarkable for their spirit, force and elegance, and having never been reproduced except in the successive editions of Verdizotti.

7209 ——— Cento Favole morali, sm. 4to. 103 *woodcuts, fine copy in blue* MOROCCO, *gilt edges (by* PADELOUP), £10. *Venetia, Ziletti,* 1586

7210 ——— Cento Favole morali, novamente ampliate dall' istesso autore, sm. 4to. 102 *woodcuts, red morocco extra, gilt and marbled edges, by Petit,* £4. 4*s* *Venetia,* 1599

The woodcut of an astronomer in front of the prefatory piece *Ai Lettori* was omitted in this edition.

7211 LA FONTAINE (J. de) FABLES CHOISIES, mises en vers, 4 vols. large folio, *portraits of La Fontaine and Oudry, with fine and brilliant impressions of the* 276 *plates by* OUDRY, *the plate of "le Singe et le Léopard" before the addition of the letters on the hanging picture of the tiger,* A SUPERB COPY *in red morocco extra, gilt edges, by Derome,* £80. *Paris,* 1755-9

A splendid copy, with very fine impressions of the engravings, which form as fine and beautiful a set of illustrations as was ever executed for any book. It may be held to take the front rank amongst those *livres à gravures* produced in France in the XVIIIth century, which are now so eagerly sought after at constantly increasing prices.

A copy fetched £189 at Christie's in July, 1879.

7212 LA FONTAINE (J. de) Fables choisies mises en Vers, Nouvelle Edition, gravée en taille-douce, les figures par FESSARD, le texte par Montulay, 6 vols. 8vo. *many hundred fine engravings and vignettes, French calf gilt, gilt edges,* £6. *Paris,* 1765-75

7213 LA FONTAINE (J. de) Fables choisies mises en vers, 4 vols. 8vo. 246 *plates by Bertin, old French calf gilt,* £2. 16*s*
Bouillon, aux dépens de la Société Typographique, 1776

This edition is very rare, and almost unknown in France; being undescribed either by Brunet or his continuator. The only other copy I have note of, was sold in Paris in 1870 for 150 fr.

7214 DORAT. FABLES NOUVELLES, large 8vo. 312 pp. GRAND PAPIER BLANC VÉLIN, PROOF IMPRESSIONS *of the extremely beautiful frontispiece, titles, vignettes, and tail-pieces by Marillier, veau fauve, gilt edges,* £40. *La Haye et Paris,* 1773

"Cet ouvrage rivalise de perfection avec les BAISERS; c'est un des chefs-d'œuvre de Marillier par la finesse de l'exécution et par l'esprit qui règne dans toutes les ravissantes compositions de ce livre."—*Cohen.*

Benzon's copy fetched, 1875, 1600 fr.

7215 HAGEDORN (Friedrich von) Sämmtliche Poetische Werke, 3 vols. in 1, 12mo. *portrait, old French red morocco extra, gilt edges, by Derome, with the Arms of Turgot on the sides,* £3. 3*s* *Hamburg,* 1757

The second volume contains his "Fabeln und Erzehlungen," with a vignette representing Æsop on the title.

7216 SAMANIEGO (Felix Maria) Fabulas en Verso Castellano, 8vo. LARGE PAPER, *old morocco, gilt edges*, 18*s* *Valencia*, 1781

With the Author's autograph on fly-leaf: A mi Sra. Da. Maria Ygnacia de Luzuriaga, Felix Maria Samaniego."

7217 ——— Fabulas en verso Castellano, 2 vols. small 8vo. 117 *fine engravings after Rodriguez by Vasquez, Marti, Albuerne, and Rodriguez, russia extra, gilt edges, by Thouvenin*, 36*s* *Madrid*, 1804

3. European Fabulists not directly Æsopian.

7218 GOBIN. LES LOUPS RAUISSANS . . . thick small 4to. Gothic Letter, *numerous large and striking woodcuts, including an original* DANCE OF DEATH, *singularly well engraved, very fine copy, French blue morocco extra, by Bauzonnet-Trautz, from the Yemeniz and Didot collections*, £70.

COLOPHON: *Cy fine ce present liure des loups rauissans fait et compose par maistre Robert gobin . . . Imprime pour anthoine verard . . .* *s. a.* (? 1504)

FIRST EDITION. The *Loups Ravissants* and the *Agnelets* are of course metaphorical; but this book is nevertheless of somewhat similar form to the *Dialogus Creaturarum*, and it contains some Æsopian fables told in verse, which are remote precursors of La Fontaine. The Dance of Death, with its quaint rhymes and quainter designs, is another interesting feature of the book. The opening poem, *Je suis la Mort*, is a powerfully written and remarkable composition.

7219 MANUEL (Don Juan) EL CONDE LVCANOR, compuesto por el excelentissimo principe don Juan Manuel, hijo del infante don Manuel, y nieto del sancto rey don Fernando. Dirigido por Gonçalo de Argote y de Molina, al muy illustre señor Don Pedro Manuel, small 4to. *fine large copy in calf* (7½ *inches by* 5), *the Sunderland copy*, £35. *Sevilla, Hernando Diaz*, 1575

"Ticknor tiene razon en llamar á esta primera edicion libro rarisimo." *Salvá.*

7220 ——— EL CONDE LVCANOR, compvesto por el excelentissimo principe don Juan Manuel, hijo del Infante don Manuel, y nieto del santo Rey don Fernando, con advertencias y notas de Gonzalo de Argote y de Molina, sm. 4to. *fine copy, vellum*, VERY RARE, £6. *Madrid*, 1642

7221 ——— el mismo, sm. 4to. *title imperfect and folio* 56 *wanting, hf. calf*, 25*s* 1642

"There are two Spanish editions, the first, Sevilla, 1575, one of the rarest books in the world; and the other, only less rare, published at Madrid, 1642."—*Ticknor.*

This is a curious collection of fifty apologues, anecdotes, and tales, composed by an Infante of Spain, Don Juan Manuel, during the first half of the fourteenth century. It is considered to be the finest production of the Spanish language at that period.

7222 ——— le Comte Lucanor, Apologues et Fabliaux du XIVe Siècle, traduits par Puibusque, 8vo. 10*s* *Paris*, 1854

Preceded by a notice of the life of Don Juan Manuel. The short stories and fables of which this work is composed may be held to belong to the class in which the Æsopian fables, the Gesta Romanorum, and the Dialogues of Creatures are found.

4. Bidpai, Pilpay, Vaidava.

7223 PANTSCHATANTRUM, sive Quinquepartitum de Moribus exponens *Sanscrite* ex MSS. edidit J. G. L. Kosegarten, imp. 8vo. *hf. morocco*, 20*s* *Bonnæ*, 1848

This volume is part I of the edition, and contains the simpler form of the Sanscrit Panchatantra—the oldest book in which the fables of Bidpai, so often reproduced in other languages, are found. Through this work the Æsopian Fables come into contact with the Directorium Humanæ Vitæ, the Dialogues of Creatures, the Arabian Nights, and various other repertories of Apologues. But who was Bidpai or Pilpay? It is far more likely that the Greeks under Alexander found the original of their Æsop in India than that they imported the fables, notwithstanding what might be conjectured from the statement in the Calila.

7224 HEETOPADES of Veeshnoo-Sarma, in a series of connected Fables interspersed with moral, prudential, and political maxims, translated by Charles Wilkins, 8vo. *hf. bd.* 7*s* 6*d* *Bath*, 1787

7225 HITOPADESHA . . . *Sanscrit, Bengali and English*, edited by Lakshami Narayan Nyalankar, 8vo. *sd.* 5*s*; *bds.* 7*s* 6*d* *Calcutta*, 1830

7226 HITOPADESA, translated literally by Francis Johnson, 4to. *bds.* 5*s* *Hertford*, 1848

According to most scholars, the Hitopadesa was a later *rifaccimento* of the Panchatantra. Mr. Eastwick, however, looked upon it as the older of the two.

7227 CALILA ET DIMNA, ou Fables de Bidpai, *en Arabe*, précédées d'un Mémoire sur l'origine de ce livre, et sur les diverses traductions qui en ont été faites dans l'Orient, et suivies de la Moallaka de Lebid, *Arabe et Français*, par Silvestre de Sacy, 4to. FINE PAPER, *hf. russia*, 25*s* *Paris*, 1816

This is the direct fountainhead of all the modern literature of its kind, the extant texts of the Panchatantra and Hitopadesa having been only rediscovered within the last hundred years. According to the account of the Arabic Kalila, the book was compiled by *Baidabá al-filosof* for *Dabshelim* who become King of India after the withdrawal of Alexander the Great; and, by order of Nushirwan, it was translated in the sixth century into the current language of Persia. Modern research proves that this tradition refers to the Hitopadesa, although in the original there is no mention of Baidaba and Dabshelim, but only of Vishnu Sarma and King Sudarsana. (Baidaba may be explained as an epithet applied to the philosopher's learning.) The two jackals, Kalila and Dimna, are called Karataca and Damanaca in the Sanscrit originals. The Pahlvi-Persic version was soon utterly lost, but the Kalila wa Dimna is the translation made from it in the eighth century of our era by Ibn ul Mukaffa. The book was retranslated from Arabic into Persian by various writers in the ensuing centuries; and was also rendered into Hebrew by a Rabbi named Joel, whose work, differing but slightly from his original, was translated into Latin in the thirteenth century by John of Capua, a converted Jew. The Hebrew volume had changed the names of Dabshelim and Bidpai into Disles and Sindabad, and this was followed in the Latin version, to which the title Directorium Humanæ Vitæ (or Parabolæ antiquorum Sapientium) was given. In MSS. and afterwards in printed editions, and in translations into various other languages, the work of John of Capua became very popular throughout Europe.

7228 ANVAR-I SUHAILI; or the Lights of Canopus; being the Persian version of the Fables of Pilpay, or the book "Kalilah and Damnah," rendered into Persian by Husain Va'iz ul-Kashifi;

literally translated by Edw. B. Eastwick, roy. 8vo. *cloth, uncut,* £2. *Hertford,* 1854

This book was translated into Persian in the fourteenth century. It is far more diffuse than the Arabic Kalila, and contains much of the Persian author's invention. Through Orientalists, and through the medium of a Turkish version of the Anvari Suheili, it became known in Europe towards the middle of the seventeenth century, and gave back Bidpai's lost name in the form of Pilpay.

7229 DER ALTEN WEISENN exempel sprüch mit vil schönen Beyspilen vnd figuren erleuchet. Darinnen fast aller menschen wesen, Händel, Untrew . . . . figuriert und angezeygt werden, folio, *numerous woodcuts, hf. bd.* £10.

Straszburg, Jacob Frölich, 1545

This is a translation of the Directorium Humanæ Vitæ of John of Capua. The names found in the original Kalila and Dimna have been transformed (through the deficiencies of Oriental alphabets) from Nushirvan to Anastres Tassri and from Bidpai to Sendebar. The similarity of many of the stories to those in the "Seven Wise Masters" which is properly called the book of Sindabad, and this corruption of the name of Bidpai (which is easily accounted for in the transit from Arabic or Persian through Hebrew to Latin Letters) have frequently caused the two books to be confounded.

5. Tales of Speaking Animals.

7230 DIALOGUS CREATURARUM. Hier begint dat prologus dz is voerspraec int boec dz gehietē is dyalog' creaturar' dat is twispraec d' creature' . . .

COLOPHON: Hier is voleyndet bi der graciē goods een boec ghehietē dyalogus creaturarum

small folio, *over* 120 *curious woodcuts, in contemporary colouring, one leaf wanting and another damaged, ancient calf binding,* £10.

Goude in Hollant, bi mi gheraert leeu, 1481

There are 122 chapters, each containing the name of something in the animal, vegetable, or mineral kingdom. But after a few words of quasi-scientific description, a fable begins which is followed by a moralizing couplet, after which a kind of sermon succeeds, enclosing a second story. Robert states that there is a MS. of the Latin text in existence, (dated 1394), in which the author's name is given as "Nicolaus Pergaminus, homo valde expertus in curiis magnatum," who is however unknown to Fabricius and the other writers on literary history.

7231 DIALOGES OF CREATURES MORALYSED, sm. 4to. *original edition,* black letter, *numerous curious woodcuts, wanting portion of a leaf of table, and the last two leaves, but otherwise perfect, in red morocco extra, gilt edges,* £36. (*John Rastell, circ.* 1517)

A VERY RARE AND CURIOUS VOLUME. It is generally, and perhaps quite justly, attributed to the press of John Rastell, in spite of Mr. Haslewood's opinion that the book was printed on the continent, and Mr. Hazlitt's suggestion, in the Huth catalogue, that it issued from a Parisian press after the year 1520. This is the first English book in which we find the use of those characteristic couplets appended as morals at the end of the Apologues, which, like proverbs, impress the memory more powerfully than writings of greater value. Mr. J. Dunn Gardner's copy fetched £30.

7232 DIALOGUES of CREATURES MORALISED, applicable and edifying to every Merry and Jocund Matter, and right profitable to the Governance of Men, edited by Joseph Haslewood, large 4to. *beautifully reprinted from Rastell's edition, in* black letter, *with*

125 *curious woodcuts in facsimile of those in the Latin edition of* 1481; ONE *of the* TWO *copies* PRINTED UPON LARGE BROWN PAPER, *orange* MOROCCO *extra, sides and back very richly tooled, gilt leaves, by Hayday*, £8. 10*s* 1816

Only 98 copies of this handsome volume were printed, and but 42 of those were preserved from Bensley's fire.

7233 CASTI (Giamb.) Gli Animali Parlanti, poema epico, 3 vols. large 8vo. *vellum paper, hf. morocco*, 10*s* *Parigi*, 1802

6. The Fox Romance.

7234 ROMAN (LE) DU RENART, publié d'après les MSS. de la Bibliothèque du Roi, par D. M. Méon, avec Glossaire, 4 vols. large 8vo. GRAND PAPIER DE HOLLANDE, *with a double set of plates*, **Proofs before letters and Etchings**, *calf*, £3. 3*s* *Paris*, 1826

7235 ——— le même, *papier ordinaire*, 4 vols. *plates*, 1826—SUPPLÉMENT, variantes, et Corrections, par P. Chabaille, 1835—ROTH (A.) les Romans du Renard examinés, analysés, et comparés d'après les textes MSS. les plus anciens, etc. 1845—together 6 vols. 8vo. *fine uniform set in calf extra, gilt edges*, £3. 3*s* *Paris*, 1826-45

The fault of Méon's edition is, that he endeavoured to compile a uniform text from a dozen varying MSS. instead of choosing the oldest and best of them for his ground work, and annexing the variants.

The earliest beginnings of the Fox romance are lost in the night of time. All we know is that the nickname of the Fox (Renart, Reinhard, Reincke) is of Germanic origin, as is also the name *Isengrim*, which is borne by the wolf. When the fox first began to be called Reynard, we know not: it may have been a consequence of this story, not an antecedent, although the contrary is more probable. As for the wolf's name, Guibert de Nogent, in a Chronicle written between 1112 and 1120, uses the following words: "isengrinum . . . sic enim aliqui solent appellare lupos." This is sufficient to establish that the most ancient portion of the story is German, or, as some say more precisely, Frankish. The oldest German Reinhart [Isengrines Not] was composed in verse, about A.D. 1150, by Heinrich der Glichsenäre, but is now supposed to be lost, except perhaps in a fragment which Grimm published. That poem was however recast by another minnesänger, between 1170 and 1200, and this rifaccimento was printed by Grimm from a MS. of about the end of the twelfth century. But these German poems are by no means of the same scope as the French *Romant du Renard*, which also dates from the twelfth century and which seems to be nearer akin to a Latin poem on the Fox romance, written in Flanders about A.D. 1120 (of which only a fragment called Isengrimus is extant), and to another Latin poem of similar origin (apparently an improved re-compilation) called Reinhardus, written about 1150. The author or compiler of the second of these poems was named Nivardus. The Reinhardus was published by Mone in 1832.

The French Romant du Renart grew to its present dimension by the separate and independent contributions of parts by various *trouvères* at the end of the twelfth, and during the thirteenth century. The works of Pierre de Saint-Cloud, Richard de Lison, Jakemars Gelée, and others, were united in the MSS. of the 13th and 14th centuries, and form altogether a book of great extent and merit, the only true Romance of the Fox. There is an early Flemish poem, of which the first part is by Willem de Matoc, and the second by Willem van Utenhove; which claims notice as having been completed about the middle of the thirteenth century; but it was derived entirely from the French work. The numerous editions of the Fox story which have been printed in Dutch, Low German, German, French, and English, are (excepting of course the modern publications from MSS.) compilations of a much later time, some

in prose, some in verse. The direct original of these was the famous Reineke Vos written by Heinrich of Alkmar (or Hermann Barkhusen) in Low German verse, in the later years of the fifteenth century, which gave a new life to the story and which has had the widest reputation of all.

7236 De Warheyt my gantz fremde ys,
De Truwe gar seltzē, dat ys gewiss.

REYNKE VOSS DE OLDE, nyge gedrucket, mit sidlikem vorstande und schonen figuren, erluchtet unde vorbetert, small 4to. *curious woodcut title in red and black, and upwards of* 50 *fine woodcuts, fine clean copy, in sound old calf, gilt edges,* £25.
Rostock, Ludowich Dietz, 1549-53

This copy has the extremely rare Register, 8 leaves, which having been printed four years later than the book itself found its way into only a few copies. It is an edition of the highest rarity.

The following words occur in the Preface:—

"Ys volgende Fabel, van Reinken dem Vosse, uth Walscher und Frantzosysscher beschryuinge, in wnse Düdesche sprake vormals auersettet."

This is the Low-German poem attributed to "Henrik von Alkmaar, preceptor of a princess at the court of Duke René II of Lorraine"—a personage of whom there is no doubt that he existed; but it is considered by modern critics that the honour which has attached to his name as the author of the Reynke Voss, belongs really to Hermann Barkhusen, a printer at Rostock. The first edition came out at Lübeck in 1498, since which date the editions have been numerous, but in consequence of the popularity of the book, are all very scarce. The edition of 1522 was published by a printer named Nicolaus Baumann, to whom the authorship has been often erroneously attributed.

The printer of the 1592 edition (see below) stated that copies of this edition by Dietz were no longer to be found.

The artist's political and religious bias is shown by the woodcut on the title, which represents the Fox, in a monk's cloak and hood, holding forth the Rosary and the Bull of indulgences to the cock, while the companion fox is running off with the hen in the background.

7237 REYNIKE VOSZ DE OLDE, nyge gedruecket, mit sydlykem vorstande, und schoenen Figuren erluechtet und vorbetert, small 4to. *numerous woodcuts, fine copy in brown morocco extra, gilt edges, by Bedford,* £28. 10*s*
Gedruckt tho Franckfurt am Meyn, 1562

7238 REYNIKE VOSZ DE OLDE, nyge gedrucket, sm. 4to. *woodcuts, title inlaid, hf. russia,* £5. *Frankfurt,* 1572

An excessively rare edition of the Poem in Platt-Deutsch, never met with by Gottsched, who was unaware of it in High or Low German. It was evidently unknown to Laurentz Albrecht who printed the Rostock edition of 1592. The woodcuts are reversed copies of those in the 1549 edition, but not of equal merit.

7239 REYNIKE VOSS de Olde, nyge gedrücket, 12mo. *woodcuts in the style of Virgil Solis imitated from the older designs, fine copy in vellum, or stamped calf,* £3. 3*s* *Franckfort,* 1575

7240 REYNEKE VOSZ DE OLDE, nye gedrucket . . . thick sm. 4to. *with the same woodcuts as in the* 1549 *edition, vellum,* £4.
Gedruckt tho Rostock, by Stephan Mölleman. In Vorlegginge Laurentz Albrechts, Bockhandler in Lübeck, 1592

A very scarce edition, unknown to Gottsched, who, quoting it on the authority of Hackmann, says he knows neither its size nor language.

7241 REINICKE DE VOSZ. Dat ys: ein schön unde nütte Gedichte, vull Wyszheit, guder Leren, unde lustiger exempele, sm. 8vo. *pretty little woodcuts by Jost Amman (the same as in the Latin edition of Frankfurt,* 1579), *vellum,* £2. *Hamborch,* 1604

7242 DE OLDE REYNIKE VOSS, fyn zyrliken up nyge gedrücket, small 8vo. *the same woodcuts as in the* 1604 *edition, of which this is an exact reprint, morocco extra, gilt edges,* £1. 11*s* 6*d* *Hamborch,* 1660

7243 REINEKE de Vos, mit dem Koker, sm. 4to. *morocco,* 7*s* 6*d* *Wulffenbüttel,* 1711

7244 ——— the same, sm. 4to. *quite uncut, hf. calf,* 10*s* 1711

Reineke was here reprinted from the only known copy of the first edition of Lübeck, 1498. The *Koker* is an old Low-German poem full of proverbial expressions, which was added by the publisher as a sort of pendant to Reyneke.

7245 REINEKE FUCHS, Das ist, ein sehr Nützliches Lust- und Sinn- reiches Büchlein [in das Hochdeutsche übersetzt], small 8vo. *woodcuts in the style of Virgil Solis, the same as in the Frankfurt Low-German edition of* 1575, *vellum,* 15*s* *Rostock,* 1662

7246 ——— the same, *woodcuts,* 1662—Der Frösche und Mäuse wunderseltsame Hofhaltung, sonst Froschmäuszler genannt, *Franckfurt,* 1683—2 vols. in 1, small 8vo. *vellum,* 20*s* 1662-83

This translation is in verse; interspersed with prose moralisings.

7247 HEINRICHS von Alkmar Reineke der Fuchs . . . . nach der Ausgabe von 1498 ins Hochdeutsche uebersetzet, und mit einer Abhandlung, von dem Urheber, Alter und Werthe dieses Gedichtes, von Johann Christoph Gottscheden, 4to. *with* 57 *fine etchings by A. van Everdinghen and S. Fokke, vellum,* £2. 10*s* *Leipzig und Amsterdam,* 1752

7248 SCHOPPERUS (Hartmann) Opus Poeticum de admirabili Fallacia et Astutia Vulpeculæ Reinikes, 12mo. FIRST EDITION, *with* 40 *curious engravings in the style of Virgil Solis, exactly the same as in the Frankfurt Low-German edition of* 1575, *nice clean copy, calf extra, gilt edges,* £1. 10*s* *Francofurti ad Moenum,* 1567

7249 ——— the same, 1567—Von Reinicken Fuchsz. Ander Theil desz buchs Schimpff und Ernst, *woodcuts the same as in the Latin,* 1569—2 vols. in 1, small 8vo. *stamped binding,* £2. *Franckfurt,* 1567-69

7250 ——— SPECULUM VITÆ AULICÆ. De admirabilii fallacia et astutia vulpeculæ Reinikes libri quatuor, 12mo. *with* 56 *elegant woodcuts by Jost Ammon, clean copy, in original vellum,* 36*s* *Francof. ad Moenum,* 1579

The engravings were repeated in the Low-German edition of Hamburg, 1604.

7251 ——— the same, 12mo. *vellum,* 25*s* 1584

Bartsch was evidently under the impression that all the editions of Schopper's book printed at Frankfurt contained the same designs—in which he was mistaken. The first edition of 1567 contains a set of cuts which have been assigned to Virgil Solis and his disciples, and which reappeared in German editions of the Reineke Fuchs. The editions of 1579 and 1584 contain a different set of designs (some of them bearing the initials I.A.) which were also repeated in German editions of the Reineke (but without the initials of Ammon).

7252 REINAERT DE VOS, episch Fabeldicht van de XIIe Eeuw, met Aenmerkingen van Willems, roy. 8vo. 13 *plates on India paper, hf. calf*, 10*s* *Gent*, 1836

This is the text of the old poem, published from the MSS.

7253 HISTORIE vã REYNAERT DE VOS, nach der Delfter Ausgabe von 1485, von Ludewig Suhl, small 8vo. *Lübeck*, 1783—Reinaert de Vos, naer de oudste Beryming, door Willems, *Eecloo*, 1834—2 vols. in 1, 12mo. *hf. bd.* 12*s* 1783-1834

Suhl's work is an edition of the old *prose* romance. Willems' is a modern rhymed version of the old *poem*.

7254 GOETHE (Wolfgang von) Reineke Fuchs, impl. 4to. *with* 36 *fine plates after the exquisite designs of Wilhelm Kaulbach, hf. morocco, gilt edges*, £2. 12*s* 6*d* *Stuttgart und Tübingen*, 1846

7255 REYNARD THE FOX (The most Delectable History of). Newly Corrected, and purged from all grossness in Phrase and Matter. As also, Augmented and Inlarged with sundry excellent Morals and Expositions upon every several chapter, 1681—The Most Pleasant and Delightful History of Reynard the Fox. The Second Part, 1681—2 vols. small 4to. black letter, *rude woodcuts signed by E. B., fine copies in half calf*, £5.

A. M. and R. R., for Edward Brewster, 1681

FIRST EDITION, complete in two parts. Three years afterwards Brewster compiled and published a continuation which he entitled Part III, or Reynardine. In the later reprints of Part I, he mentions the other two parts upon the title, but before he brought out his first edition in 1681 that single part was the only one he contemplated.

7256 REYNARD THE FOX (The Most Delectable History of) newly corrected and purged, from all grossness in phrase and matter . . . . to which may now be added a Second Part of the said History; as also the Shifts of Reynardine the son of Reynard the Fox, 3 vols. in 1, small 4to. *numerous rude woodcuts, bearing the initials of the publisher himself* (*Edward Brewster*), *calf*, £6. 6*s* 1701-1681-1684

First editions of the second and third parts, which are purely English productions. The first printed Flemish version of Reynike de Vos was in prose; it was published by Geraert Leeuw at Gouda in 1479; from which edition Caxton drew his English translation (also in prose) which was printed in 1481. From that time the book was repeated in many editions, frequently suffering improvement from the hands of the editors and printers. When the anonymous author (probably Edward Brewster) undertook to bring out his continuation in 1681, he treated the original Reynard as a first part only.

7257 REINICK FUCHS, eller Michel Räf; det är; en läro-rik och nyttig Fabel, 12mo. *bds.* 7*s* 6*d* *Stockholm*, 1775

In Swedish; evidently translated from a Low-German original.

7. Gesta Romanorum.

7258 GESTA RHOMANORUM cũ applicatiõib' moralisatis ac misticis, sm. folio, gothic letter, *fine large copy, calf extra, gilt edges, by Bedford*, £4. *s. l.* 1499

7259 THE OLD ENGLISH VERSION OF THE GESTA ROMANORUM, edited for the first time from Manuscripts in the British Museum and

University Library, Cambridge; with an introduction and notes by Sir Frederick Madden, 4to. *hf. bd.* £5. 5*s* *Roxburghe Club*, 1838

Sir Frederick Madden, a scholar of whom England had reason to be proud, but whose reputation is treated with unmerited neglect, has shown in the introduction to the *Gesta* that the attribution of its authorship to Helinandus was based upon an error; and that the writer was probably Petrus Berchorius (who flourished in the first half of Sec. XIV) as Warton and others had already conjectured. There are considerable differences between the texts as used in different countries and at different times (just as was also the case with the *Seven Wise Masters*, to which the *Gesta* bears a certain analogy), but the groundwork is generally the same; and many stories that in separate form became popular throughout Europe may be traced to the *Gesta Romanorum* [so called because the illustrations on which the theologian strung his moralisings were taken *ex gestis Romanorum et quibusdam aliis libris*].

7260 A RECORD OF ANCIENT HISTORIES, entitled in Latin, *Gesta Romanorum*. Discoursing of sundry Examples, for the advancement of Vertue, and the abandoning of Vice. Very pleasant in Reading, and profitable in practice, 12mo. black letter, *green morocco extra, gilt edges*, £2. 5*s* 1689

RARE. The oldest edition in Mr. Huth's collection is of the date of 1681.

7261 LE ROUX DE LINCY, Essai sur les Fables Indiennes et sur leur introduction en Europe . . . suivi du Roman des Sept Sages de Rome, en prose, publié pour la première fois par Le Roux de Lincy (et d'extraits de Dolopathos), 2 parts in 1 vol. 8vo. *plate, cloth*, 9*s* *Paris*, 1838

The Appendix contains an old prose version of the Roman des Sept Sages, in French, by an anonymous writer of the thirteenth century, derived apparently from the Latin, and different from the Dolopathos of the trouvère Habert which was taken in the thirteenth century from the same source.

7261*DEUX RÉDACTIONS du Roman des Sept Sages de Rome, publieés par Gaston Paris, 8vo. *cloth*, 12*s* *Soc. des anc. Textes, Paris*, 1876

The first text is from a MS. differing from those which were used by Leroux de Lincy; the second is a reprint of the old French volume printed at Geneva in 1492. The differences between the various French texts are very great.

8. The Seven Sages.

The framework of this famous book is the old theme, repeated in many tales, of a hero or heroine condemned unjustly to die, whose death is postponed from day to day by the narration of tales which shew on one side the danger of haste, on the other of delay. The original of this framework is not now to be traced; for although it seems to come from the East, there is no longer in existence any Oriental story of the kind of equal age with the Latin Historia de Rege et septem Sapientibus, *or* Dolopathos, *written about* 1190 *by "Dom Jehans, bon moine de l'Abbaye de Haute-Selve," which seems to be substantially preserved in the Latin text as printed in the fifteenth century. It is supposed by Loiseleur Deslongchamps that the monk of Haute-Seille translated from the Hebrew* Mishle Sendebar, *of which a MS. is extant (not so old however as the Latin or French text) containing the story nearly as it appears in the printed Latin versions except that the names have been altered. The Hebrew writer who is believed to have translated from the Syriac or Arabic, uses Greek names for his seven wise men, while the Western monk makes them Romans. There is also a*

Greek version called Syntipas, *of which no old MS. is known, but which is believed to be of equal age with the Hebrew* Sendebar, *and which, but for the names of the personages, corresponds with that version. The Greek writer Andreopoulos professes to have translated from the Syriac. The Arabic chronicler Masudi mentions the sage Sendebad as living in India at a time equal to about a century before Christ, and as having written the book of the Seven Vazirs. All these particulars seem to prove sufficiently that the "Seven Wise Masters" is of Indian origin, and that the name Sandabad is derived from some such Sanscrit form as Chanda-bhatta, or Chinta-bhatta. Of the various stories which are fitted into the framework of the plot, many are identical with the fables of the Panchatantra or Bidpai.*

7262 LES SEPT SAGES DE ROME, folio, LETTRES GOTHIQUES, 52 ff. (the last blank), *woodcuts; veau fauve, with compartments in gold and colours, gilt edges, by Hagué, a fine specimen of this accomplished artist, apparently the reproduction of an elaborate Grolier pattern, from the Didot collection*, £200.

COLOPHON: *Cy finist le present liure des sept||Sages de Romme. Imprime a Ge||neue. Lan*M.CCCC.XCiii. *Le||xxj iour de Iullet. Dieu en soit loue.||Amen* (1494)

"L'une des premières éditions. Elle est ornée de 50 gravures sur bois des plus intéressantes" (see Didot, *Catal. raisonné*, n° 320).

ONLY ONE OTHER COPY IS KNOWN, which is locked up in the Bibliothèque de l'Arsénal. The present copy, which is consequently the only one that can ever occur for sale, is in superb condition with very large margins.

7263 DIE SIEBEN WEISEN MEISTER. Hie nach volget ein gar schon Cronik vnd histori, Ausz den geschichte der Römern. *At the end:* Hie endet sich die Cronik und histori mit seiner geistlichē uszlegung vnd glosen die man nempt der siben meister buch, sm. folio, *with numerous rude and curious woodcuts, some leaves torn and mended so that a few words of the text are lost*, £10. *s. n.* (*cir.* 1473)

An edition totally unknown to Panzer, Ebert, and other bibliographers. There is no copy of it in the British Museum. It is printed on seventy-six leaves (the first and last blank), with thirty-four lines to a full page, signatures a to k. The type is the same as in various parts of the undated Æsop, with arabesque borders (No. 7185). It resembles some of the work of Baemler and Sorg, as well as of Johann Zainer, but cannot be identified satisfactorily.

7264 ERASTUS: or, the Roman Prince. Being a more full Account of that Famous History of the Seven Wise Masters, 12mo. black letter, *rude woodcuts, calf, with the bookplate of Sir Francis Freeling*, £2. 2*s* *Dorman Newman and Benj. Alsop*, 1684

Francis Kirkman translated this book from the French Erastus. It is therefore a different text from the earlier English one, and was printed for

the first time in 1674. Pp. 113-152 contain an inappropriate Supplement, apparently of English invention. Various songs are scattered through the book; among them being Shirley's celebrated lyric, "The glories of our birth and state," which is here attributed to Erastus.

7265 THE SEVEN SAGES, translated out of Prose into Scottish meter by IOHN ROLAND, in Dalkeith, sm. 8vo. (16mo.), black letter, *vellum*, £50. *Edinburgh, Andro Hart*, 1620

UNIQUE; BEING THE ONLY PERFECT COPY KNOWN of this edition. There are two other copies in existence, *both imperfect*, one in the Advocates' Library at Edinburgh, the other in the University Library, Glasgow.

John Rolland or Roland is not included in Chambers' Dictionary of Scottish Biography, but it is plain that a man who, if not a poet, was at least a rhymer, and who turned into Scottish verse the world-renowned story of the Seven Wise Masters, was a worthy deserving of special note in any book on Scottish literature. This work was probably compiled in the year 1547,—when the Duke of Somerset was invading Scotland for the the second time,—to judge from the following *short declaration*:—

At the requist of my Ant, called Kait,
In roustie ryme this quair I did translait,
Of all trim tearmes, as ye may see, denude,
Because she me protested air and late,
All strange tearmes to cast out of my gait.
—— So in sevin weekes this quair was clene compleit
Out of plaine prose, now keiping meters feit
Within the fort and towre of Tamtalloun,
When the English float besyde Inchkeith did fleit
Upon the sea in that great birning heate,
Both Scots and English of Leith lay at the toun
—— That same tyme I made this translatioun.

7266 BAKHTYAR NAMEH, or Story of Prince Bakhtyar and the Ten Viziers: a series of Persian tales, *in English*, by William Ouseley, 8vo. *bds.* 9*s* 1801

One of the numerous imitations or metatypes of the "Seven Sages."

Alf Laila wa Laila—the Arabian Nights: the framework in which these stories are set, is of similar character to that of the Seven Sages, but the work is included amongst Oriental Tales *infra*.

9. Oriental Stories,

Some of which may be annexed to the Literature of the Seven Sages.

7267 ANTAR, a Bedoueen Romance, translated from the Arabic by Terrick Hamilton, 4 vols. sm. 8vo. *bds.* 18*s* 1820

Antar was an historical personage of the preislamite days, and this tale, in which many of the pieces of verse are the hero's genuine compositions, is probably of very great antiquity. Great part of it must be more than a thousand years old.

7268 THE ARABIAN NIGHTS, translated by the Rev. Edward Forster, 5 vols. 4to. LARGE PAPER, PROOFS BEFORE LETTERS *of the beautiful engravings after* SMIRKE, FINE COPY, *in orange* MOROCCO *extra, gilt edges*, £18. 1802

The Persian Story-book, *Hazar Afsana*, was the original of the Alf Lailat, which was probably translated from the former in the ninth century of the Christian era. It is mentioned as already a popular book in Arabic, by Masudi, who wrote about the middle of the tenth century; but the existing text is no doubt modified and augmented from the ancient one.

For the Arabic text, see my Oriental catalogue.

7269 THE ARABIAN NIGHTS' ENTERTAINMENTS [English version of Galland's translation], revised and corrected from the Arabic, with a selection of new tales now first translated from the Arabic, with introduction and notes, by Jonathan Scott, LARGE PAPER, 6 vols. 12mo. *with engravings after Smirke, calf, rebacked*, £2. 10*s* 1811

7270 THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT, done into English by Torrens, Vol. I (all published), 8vo. *cloth*, 24*s* *Calcutta*, 1838

An excellent literal version, which would probably have been the best if completed.

7271 THE THOUSAND AND ONE NIGHTS, commonly called, in England, the ARABIAN NIGHTS' ENTERTAINMENTS: a new translation from the Arabic, with copious Notes [illustrative of the Language, Manners and Customs of the Egyptian Arabs] by E. W. LANE, 3 vols. impl. 8vo. BEST EDITION, *illustrated by upwards of* 1000 *beautiful wood engravings by Harvey, beautiful copy in green morocco extra, gilt tops*, UNCUT, £8. 8*s* 1839-41

7272 ——— *the same*, a new edition, from a copy annotated by the translator, edited by Edward Stanley Poole, 3 vols. 8vo. *cloth*, 21*s* 1877

7273 LES MILLE ET UNE NUITS, contes Arabes, traduits par Galland, nouvelle édition augmentée par Ed. Gauttier, 7 vols. 8vo. *fine plates, hf. morocco, gilt tops, uncut*, 20*s* *Paris*, 1822-23

7274 ——— les mêmes, edition illustrée augmentée d'une dissertation par Silvestre de Sacy, 3 vols. roy. 8vo. *with a profusion of woodcuts and ornamental vignettes, hf. morocco*, 20*s* *Paris* [1840]

7275 CONTES INÉDITS des Mille et une Nuits, extraits de l'Arabe par Hammer, traduits en Français par Trébutien, 3 vols. 8vo. *plate, sd.* 6*s* *Paris*, 1828

7276 BAGH O BAHAR. The Tale of the Four Durwesh, translated from the Oordoo of Meer Ummun, by Lewis Ferdinand Smith, 8vo. *written on, sd.* 15*s* *Bombay*, 1841

7277 ——— translated by Duncan Forbes, 8vo. *cloth*, 6*s* 1857

An impudent title-page; the translation being Smith's.

7278 ——— translated by E. B. Eastwick, roy. 8vo. *bds.* 12*s* *Hertford*, 1852

The Persian original of the Urdu book is called Chahar Darwesh. It was composed by Amir Khusrau, at Dihli, towards the end of the thirteenth century.

7279 BAHAR-DANUSH, or Garden of Knowledge, an Oriental Romance, translated from the Persic of Einaiut Oollah, by Jonathan Scott, 3 vols. sm. 8vo. *calf*, 20*s*; *or in cloth, uncut*, 20*s* *Shrewsbury*, 1799

7280 BAITAL PACHISI [Vetala Panchavinsati]. Vedala Cadai, translated from the Tamul by B. G. BABINGTON, 8vo. *sd.* 1*s* 6*d* (1834)

7281 BYTAL-PUCHISI, or the twenty-five Tales of Bytal, translated from the Brujbhakha into English by Kalee-Krishen, 8vo. *portrait, hf. bd.* 7*s* 6*d* *Calcutta*, 1834

7282 BYTAL PUCHEESEE, translated into English by Hollings, 8vo. *sd.* 5*s* *ib.* 1839

7283 MOHDY. Contes du Cheykh êl-Mohdy traduits de l'Arabe, par J. J. Marcel, 3 vols. 8vo. *woodcuts, hf. calf*, 20*s* *Paris*, 1832-3

NIZAMI'S SIKANDAR NAMA—*see* Romance of Alexander.

7284 SADI. THE GULISTAN; or Rose-Garden, of Shekh Muslihu' d-Din Sadi of Shiraz, translated for the first time into prose and verse, with life of the author, by Edward B. Eastwick, 8vo. *elegantly printed within red borders, with three illuminated pages in facsimile from some exquisite Persian MSS., green cloth extra,* £2. 2*s* *Hertford*, 1852

7285 TOOTI NAMEH, or Tales of a Parrot, *Persian and English* (by Gladwin), roy. 8vo. *bd.* 10*s* 1801

7286 TUTI NAMEH: des Papagaienbuch, *Deutsch*, nach der türk. Bearbeitung, von Rosen, 12mo. *hf. calf*, 4*s* *Leipzig*, 1858

III. ANCIENT GREEK AND ROMAN FICTIONS

(exclusive of Epics and a few special creations).

7287 Cox (Geo. W.) Tales of the Gods and Heroes, 16mo. *plates, cloth,* 2*s* 6*d* 1863

7288 PHOTII MYRIOBIBLON, sive Bibliotheca librorum quos Photius patriarcha Constantinopolitanus legit et censuit, *Græce*, edidit Hoeschelius, Latine reddidit Andreas Schottus, folio, *old calf*, 15*s* [*Genevæ*], *Paulus Stephanus*, 1612

7289 ——— *idem opus*, hac ultimâ editione recognitum, folio, *Best edition, old calf* *Rothomagi*, 1653

This important review of Greek Literature takes its place here as containing not only an account of the Greek story-writers, including some who are wholly lost to us otherwise, but also a summary of the various narratives described. There are two classes, Erotici and writers of Incredibilia, under which headings we find the pastoral and adventurous Romances, and the recitals of fabulous Voyages.

APOLLONIUS RHODIUS—*see under* EPICS, *post.*

7290 APULEII METAMORPHOSEOS liber: ac nōnulla ALIA OPUSCULA eiusdem (edente Joanne Andrea Episcopo Aleriensi): necnon epitoma Alcinoi in disciplinarū Platonis, folio, **Editio Princeps**, *very large copy, with rough edges, old blue morocco gilt,* £75. *Rome, in domo Petri de Maximo* (*per* SWEYNHEYM *et* PANNARTZ), 1469

EXCESSIVELY RARE. The outside margins measure 2⅝ and the lower ones 3⅜ in. The height of the middle page is 13¼ in. Collation: 1 blank leaf; Epistle of the Bishop of Aleria, 5 ll.; Table, 1 leaf; another blank leaf; Apuleius, 154 ll.; then another blank leaf; followed by Alcinous which occupies 17 ll. with colophon on recto of the last; and finally another blank leaf, making together 181 leaves. Brunet gives only 177, but he probably did not count the blank ones. Printed in Roman letters without numerals, catchwords, or signatures. The capitals painted in by hand. It is said only 275 copies of this work were printed.

It is no little matter to be the possessor of the first edition of a book which has had considerable influence in forming the modern literature of fiction. The Romances of the Middle Ages were unaffected by Apuleius and Lucian, but Spanish, Italian, and French writers of the 16th, 17th, and 18th centuries lie under heavy obligation to those "ancients."

7291 APULEII (Lucii) . . . METAMORPHOSEOS LIBER: ac nonnulla alia opuscula eiusdem: necnon epitoma Alcinoi in disciplinarum [*sic*] Platonis, small folio, *blue morocco extra, gilt edges, watered silk linings, by Bozérian*, £12.
Per Henricum de Sancto Vrso in Vicentia, 1488

7292 ——— the same, folio, *old crimson morocco gilt, with broad gilt floreate borders, a very large copy with uncut edges, from the Sunderland library*, £16. 1488

7293 APULEIUS cum cōmento Beroaldi & figuris nouiter additis, folio, *numerous curious woodcuts, slightly wormed, calf*, £6.
Venet. per P. Pincium, 1510

This would appear to be the first edition in which woodcuts appear. It commences on Aj without title, and extends to P in sizes. At the beginning is a MS. Index in English written on 2 ll. in a 16th century hand.

7294 APULEIUS. Accipe candidissime lector Philippi Beroaldi . . . in Asinum Aureum . . . commentaria, folio, *title in red and black, old panelled calf gilt*, £2. 16*s*
Lutecie, expensis L. Hernken et Gott. Hittorpii . . . industria mag. Joānis Philippi, 1512

Title; 3 prel. ll.; text 206 numb. ll.; and 22 ll. for Table, printer's device etc. Fine clean copy.

A very rare volume, which is highly creditable to its publishers and printers for the correctness, elegance and completeness of its typographical and critical apparatus.

7295 APULEII Metamorphoseos sive lusus Asini libri XI. [aliaque Opera necnon] Isagogicus liber Platonicæ Philosophiæ per Alcinoū (*Græce*, edente Fr. Asolano), 12mo. ALDINE EDITION, *ruled throughout with red lines, fine copy in old veau fauve gilt, with the sign of the Golden Fleece on sides, gilt and marbled edges, from* LONGEPIERRE'S *library* (159 × 90 millimètres), £20.
Venet. in ædibus Aldi, 1521

7296 ——— THE XI BOOKES OF THE GOLDEN ASSE: containing the Metamorphosie of Lucius Apuleius, interlaced with sundry pleasant and delectable Tales. . . . Translated out of Latine into English, by William Addington, small 4to. black letter, *calf*, RARE, £5. *Thomas Harper for Thomas Alchorn*, 1639

There is no copy of this work in Mr. Huth's library.

7297 ——— The Metamorphosis, or Golden Ass, and philosophical works of Apuleius; translated from the original Latin, by Thomas Taylor, 8vo. *with the five leaves of* "Passages Suppressed," *cloth*, £2. 2*s* 1822

This celebrated story was written in the second century after Christ, and is thus the earliest work of fiction of the character of our modern novels; which the tales of Lucian can hardly be considered to be. Books 4, 5, and 6 are occupied with the legend of Cupid and Psyche, the first and most beautiful of all fairy tales. Apuleius was apparently the first who reduced it to writing.

7298 CUPID AND PSYCHE (The Fable of) translated from the Latin of Apuleius [by Thomas Taylor] . . . . 8vo. *calf gilt*, RARE, 21*s*
Printed for the author, 1795

At the end there are some Platonic translations in verse, and four original hymns by Taylor to his own Pagan divinities.

"Cupid and Psyche" is a story far older than its adopter, Apuleius, but cannot be traced beyond him.

7299 ——— LES AMOURS de Psyché et de Cupidon, avec le poème d'Adonis, par La Fontaine, 2 vols. 16mo. LARGE PAPER, **with proofs before letters** *of the beautiful engravings designed by Moreau le jeune, hf. bd.* UNCUT, £4. 4*s* *Paris*, 1797

Adapted from Apuleius.

7300 HELIODORI Æthiopicorum libri decem, *Græce et Latine*, ed. Mitscherlich, 2 vols. in 1, 8vo. *thick paper, calf gilt, gilt edges*, 15*s*
Argentorati, anno VI (1798)

A romance of love and adventure, composed by Heliodorus, a Christian (afterwards Bishop of Tricca or Trikala), in the latter part of the fourth century. The hero and heroine are Theagenes and Chariclea.

——— *see* Buch der Liebe, *No.* 7325.

HOMER—*see under* EPIC POEMS.

7301 LONGUS. ΛΟΓΓΟΥ Ποιμενικῶν. . . . βιβλία τέτταρα. Longi Pastoralium de Daphnide & Chloe libri quatuor, *Græce*, small 4to. **Editio Princeps**, *vellum, fine copy from Colbert's library*, £5.
Florentiæ, apud Philippum Iunctam, 1598

7301* ——— the same, *with the autograph of* "Ben Jonson," £10. 1598

7302 ——— Pastoralium de Daphnide et Chloe libri quatuor, *Græce et Latine*, ex recensione J. B. C. d'Ansse de Villoison, 2 vols. in 1, 8vo. *gilt russia, edges gilt*, 8*s* *Parisiis*, 1778

The most perfect and delightful of all Pastoral Romances. Nothing is known of the author who is usually said to have lived in the fourth or fifth century.

7302* ——— Les Amours Pastorales de Daphnis et Chloé [traduites par Amyot], 12mo. *frontispiece by Coypel, and* 28 *plates from the designs of the Regent d'Orleans, engraved by Audran, original impressions, old French red morocco extra, gilt edges, genre Derome, with the* ex libris de Belissen equitis, £21. (*Paris*), 1718

The printed title bears the original date of 1718, as well as the engraved one which stands for frontispiece.

7303 ——— les Amours Pastorales de DAPHNIS et CHLOÉ, small 4to. LARGE PAPER, 29 *plates by* AUDRAN *from the original coppers, the extra plate by Vidal, "Conclusion du Roman," added, a beautiful copy in old French red* MOROCCO *extra, gilt edges*, £10.
1745 (*on engraved frontispiece*, 1718)

7303* ——— Daphnis et Chloé, traduction d'Amyot, 12mo. *fine etchings by Flameng, after Em. Levy, and woodcuts after Giacomelli, sd.* 10*s* *Paris*, 1872

7304 ——— Pastoral Amours of Daphnis and Chloe, translated by James Craggs, 12mo. *portrait of Craggs after Kneller, and* 9 *plates, including the curious "Petits Pieds," which is very rare, and seldom found, hf. calf*, £3. 3*s* 1733

ORPHEUS, ARGONAUTICA—*see under* EPIC POEMS.

7305 OVIDIUS [*i.e.* Ovidii Opera], 2 vols. in 1, folio, *signature B6 in duplicate, sign. As absent, old calf, gilt edges*, 36*s*
Venetiis, per Christophorũ de Pensis de Mandello, 1492-98
The productions of this printer are very scarce.

7306 [——— METAMORPHOSES.] Habebis candide lector. P. Ouidii Nasonis Metamorphosin castigatissimam, cum Raphaelis Regii commentariis emendatissimis, & capitulis figuratis decenter appositis, folio, *numerous fine woodcuts by the artist who illustrated the Poliphilo* (I. A. = Zoan Andrea), *fine copy in purple morocco, gilt edges, with the autograph of* J. RUSKIN, £25.
Parmæ Expensis & Labore Francisci Mazalis . . . M.D.V. (1505)

7307 ——— METAMORPHOSEOS VULGARE HYSTORIADO, small folio, *a translation into Italian prose, with the same woodcuts as in the Parma Ovid of* 1505, *but with a beautiful border round the first page which is not in that edition, vellum*, £10. 10*s*
Venetia per Alexãdro di Bãdoni ad instãtia del nobile misser Lucantonio Zonta . . M.CCCCC.VIII (1508)
With Junta's mark at foot of the register.

7308 ——— Opera. P. Ouidij Nasonis vita . . . . Heroidum epistolæ Amorum libri iii . . . . 3 vols. 12mo. *second Aldine edition, fine copy in green morocco extra, gilt edges*, £8.
Venetiis in ædibus Aldi, Andreæ Soceri, M.D.XV-XVI. (1515-16)
"Seconde édition, dont les exemplaires complets ne sont guère moins rares que ceux de la première; elle lui est supérieure pour la pureté du texte, revu avec beaucoup de soin par André Navagero."—*Renouard.*

7309 ——— (Opera), 3 vols. 18mo. *old French red morocco extra, gilt edges, a pretty book*, £2. 10*s* *Parisiis, Simon Colinæus*, 1541-45

7310 ——— Opera Omnia, cum integris Nic. Heinsii lectissimisque Variorum notis studio Cnippingii, 3 vols. 8vo. *plates, purple morocco, gilt edges, very fine tall copy, almost uncut*, £3. 5*s*
Amstel. 1732

7311 OVIDII Opera Omnia, cum integris Heinsiorum, etc. notis quibus suas adjecit Burmannus, 4 vols. 4to. *frontispieces, Dutch calf gilt*, £2. 8*s* *Amst.* 1727

7312 ——— Metamorphoseon libri xv, *Græce* versi à Maximo Planude, editi à J. F. Boisonnade, 8vo. *hf. morocco*, 10*s* *Parisiis*, 1822

7313 ——— Opera, e textu Burmanni; cum notis Bentleii hactenus ineditis, necnon Harlesii, etc. 5 vols. roy. 8vo. LARGE AND THICK PAPER, *only twelve copies printed, red morocco extra, gilt edges*, £3. 15*s* *Oxonii*, 1825

7314 ——— METAMORPHOSIS, Englished, Mythologiz'd, and Represented in figures by G. S(andys), sm. folio, LARGE PAPER, *frontispiece, engraved and printed titles and* 15 *plates, original old morocco gilt, gilt edges*, £5. *Oxford*, 1632
"Sandys was pronounced by Dryden the best versifier of the preceding age: and Pope affirmed in his notes to the Iliad that English poetry owed much of its present beauty to its translations."

7315 ——— Le Metamorfosi ridotte da Gio. Andrea dell' Angvillara in ottava Rima, con le annotationi di G. Horologgi & gli argomenti di Franc. Turchi, small 4to. *fine engravings by Giacomo Franco, calf*, 36*s* *Vin. presso Bern. Giunti*, 1584

7316 PETRONI ARBITRI (T.) Satiricon extrema editio ex Musæo D. Josephi Antoni Gonsali de Salas, small 4to. *engraved title, old calf, arms on sides and monogram of P. S. M. on the back,* 15*s* *Francof.* 1629

The oldest existing Latin romance; which, although no longer extant in its entirety, is still an extraordinary picture of the social corruption of Rome in the first century of the empire.

VIRGIL—*see under* EPIC POEMS.

IV. ROMANCE OF ALEXANDER.

7317 CURTIUS (QUINTUS). (De rebus gestis Alexandri magni.) *At the end: Finis Gestorum Alexandri magni . . . Georgius Lauer impressit.* Small folio, **Editio Princeps,** *very fine and large copy in red morocco extra, gold borders and gilt edges, by Lortic, from the Didot collection,* £52. *s. l. e. a.* [*Romæ,* 1470]

7318 ——— Alexander Magnus et commentarius Pitisci, etc. 2 vols. 8vo. *frontispiece, maps and plates, beautiful copy in old citron morocco extra, gilt edges,* £3. 15*s* *Hagæ Com.* 1708

7319 ——— History of Alexander the Great, by Quintus Curtius Rufus, translated from the Latin, with notes by Peter Pratt, 2 vols. 8vo. *portrait and map, calf gilt,* 15*s* 1821

Quintus Curtius, although nearly as historical as the works of Rollin and other accredited writers of the last century, is placed here as a kind of basis for the Alexander story.

7320 PHILIPPI GALTHERI poete Alexandreidos libri decem, nunc primùm in Gallia Gallicisque characteribus editi, small 4to. *in Script type (Lettres de Civilité), rare,* £2. 8*s* *Lugduni, R. Granjon,* 1558

This popular poem was composed in the early part of the thirteenth century by Philippe Gauthier de Chatillon of Lille, who based it on the historical romance of Quintus Curtius.

The well-known proverb, "Incidis in Scyllam cupiens vitare Charybdin," occurs at verse 290 of Lib. V, in a description of the flight of Darius from the battle-field of Arbela. From the metre in which this work is written we derive the "Alexandrine" verses so favored in French poetry.

7321 ALEXANDER. Das buch der geschicht des grossen Allexanders wie die Eusebius beschriben uñ geteütscht hat, new getruckt mit vyl schönen figuren, sm. folio, *large woodcuts, vellum,* £6. *Straszburg, Mathisz Hüpfuff,* 1514

The above title implies that Eusebius wrote the book in German, but the preface explains that this translation from the popular Latin romance (attributed vulgarly to Eusebius) was made by Doctor Johannes Hartlieb, at the request of the Pfalzgraf Albert, Duke of Bavaria, and his wife Anna of Brunswick, towards the middle of the fifteenth century.

On the last page of the text, an early owner of the book (in 1550) has written the following MS. note—"Ich Bern. vom Stain hob das buch ausgelesen zu Vrach, uff den 22 tag Merzen im L Jare."

7322 ALEXANDRE LE GRAND. ICy cōmence lhystoi=|| re du tres vaillāt no||ble preux et hardy || roy Alixādre le grāt || iadis roy & seigneur de tout||le monde . . . sm. 4to. Lettres Gothiques, long lines, *woodcuts, red morocco extra, lined (doublé) with blue morocco, rich gold tooling inside and outside, by Lortic, from the Didot collection, a splendid copy, very rare,* £55.

COLOPHON:—*nouuellemēt imprime a Lyon sur le rosne par Oliuier Arnoullet, s. a.* (1520)

7323 THE BUIK OF THE MOST NOBLE AND VAILZEAND CONQUEROUR ALEXANDER THE GREAT, 4to. *the title-page illuminated, hf. morocco, uncut*, £3. 3*s* (*Bannatyne Club*), *Edinburgh, reprinted* 1831

Originally printed by Alexander Arbuthnot at Edinburgh about 1570. This Scottish poem was, according to Hazlitt, anonymously translated from a French original about the year 1438. Only one copy of the first edition (printed about 1570) is known.

NEUF PREUX—*see at beginning of* Romances of Chivalry.

7324 NIZAMI. The Sikandar Náma, e Bará, or Book of Alexander the Great, written A.D. 1200 by Abu Muhammad bin Yusuf bin Muayyid-i Nizámu-d-D'in, translated for the first time out of the Persian into prose, with a life of the author, roy. 8vo. *facsimile, pp. xxxi and* 831 (pub. 42*s*), *cloth, new*, 35*s* 1881

A diamond-mine for our modern English poets. The learning and accuracy of the accomplished translator cannot be too highly praised.

V. ROMANCES OF CHIVALRY.

1. General Collections, and Introductory Literature.

7325 DAS BUCH DER LIEBE, Inhaltendt Herrliche, Schoene Historien Allerley Alten vnd newen Exempel, darausz menniglich zu vernemmen, beyde was recht ehrliche, dagegen auch was vnordentliche Bularische Lieb sey . . . *many woodcuts*, folio, *quite perfect*, 396 *leaves, remarkably fine copy, in the original hogskin binding*, £40. *Frankfurt, Feierabend*, 1587

——— another copy, folio (leaves 392 and 395 in facsimile), *hogskin*, £15. *Frankfurt, Feierabend*, 1587

The first collection of Romances in any language. So excessively rare that, although the woodcuts are by Jost Ammon (and others) the book is not mentioned in the ample list of those illustrated by him which is given in Nagler's Künsterlexicon (first or second edition), nor in Nagler's Monogrammisten. [His initials appear on a few of the cuts.] The rarity is accounted for by the extreme popularity of the "Buch der Liebe" when it appeared. It must have displaced the Nuremberg Chronicle and other favourite books, in most German households, and suffered destruction from its daily use. Probably read by one or another member aloud to the assembled family in the hall every evening. I have only discovered three copies in the course of twenty-five years, notwithstanding careful search.

The intrinsic merit of the volume is shown by its reproduction in a second edition, in 1809, by Büsching and Von der Hagen (who however stopped short after printing the first volume).

The language is pleasantly quaint: described as *sierliche teutsche Sprach* on the title-page.

The contents are:—1, Keyser Octavianus; 2, die schöne Magelona; 4, der Ritter Galmy aus Schottenland; 5, Herr Tristant; 6, Camilli und Emilie; 7, Florio und Bianceffiora; 8, Theagene and Chariclia; 9, Gabriotto und Reinhart; 10, die edle Melusina; 11, der Ritter vom Thurn; 12, Ritter Pontus; 13, Herzog Herpin; 14, Wigoleis vom Rade.

7326 LES NEUF PREUX. **Editio Princeps**, small folio, *woodcut frontispiece, fine woodcuts of the ten Heros*, LETTRES GOTHIQUES, *double columns, an extremely choice specimen of Lortic's binding in red morocco, blue morocco lining, gilt gauffré edges, in a*

smooth olive morocco La Vallière case, from the Didot collection, a magnificent copy in a superb binding, £250.

COLOPHON: *Cy fine le liure intitule le trium=||phe des neuf preux, ouquel sont contenus tous les fais et proesses quilz ont acheuez durant leurs vies, auec lystoire de bertran de guesclin. Et || a este imprime en la ville dabbeuil=||le par Pierre gerard et finy le penul||time iour de may lan mil. quatre cēs quatre vingtz & sept* (1487)

EXCESSIVELY RARE. Only three books are known to have been printed at Abbeville during the fifteenth century, and this is the most important of the three (1486-87).

7327 NEUF PREUX (Les), sm. folio, *large woodcuts of the author and the ten Heroes, numerous woodcut initials, and woodcut on title; very fine copy in blue morocco, gilt edges, by Derome, with the arms of the Duke of Roxburghe in gold on sides,* £30.
Paris, par Michel le Noir, 1507

Extremely rare. This very copy fetched £28 in Miss Currer's sale in 1862,—a sum equivalent to £50 at the present day. Another sold for 1450 francs in Paris, in 1865.

The Nine Worthies are extended to ten, by the addition of a life of Bertrand du Guesclin at the end. The others are:—Joshua, David, Judas Maccabeus, Alexander, Hector, Julius Cæsar, Arthur, Charlemagne, and Godfrey of Bouillon. The Legend of Hector is not the Homeric one, but that from the popular mediæval story of Troy, in which Achilles is represented as a base coward who slays by treachery the noble Trojan champion, the very flower of chivalry. The narrative of Bertrand du Guesclin's Adventures given in this volume, is the first work upon his life that we know of (excepting only the poem by Cuvelier). After the lapse of a century his glory had grown to such an extent that no hero of romance stood higher in the popular mind, and he ranked as the Tenth Worthy of the World. His life is not merely an amplification of Froissart's History, but an independent Chronicle of Chivalry.

7328 BIBLIOTECA DE AUTORES ESPAÑOLES, ordenada por Aribau: Novelistas anteriores á Cervantes, roy. 8vo. *hf. bd.* 8*s* 6*d* *Madrid,* 1846

7329 ——— la misma, imp. 8vo. *Spanish morocco gilt,* 16*s*
Madrid, 1858

CONTENTS: Celestina; Lazarillo de Tormes; las Patrañas de Juan de Timoneda; Doce Cuentos de Juan Aragones; Guzman de Alfarache; Clareo y Florisea; Selva de Aventuras; Guerras civiles de Granada.

7330 BIBLIOTHEQUE BLEUE (la): Pierre de Provence, Robert le Diable, Richard sans Peur, Fortunatus, Jean de Calais, Quatre Fils d'Aymon, 3 vols. 12mo. *calf,* 12*s* *Liége,* 1787

7331 DICHTUNGEN des deutschen Mittelalters: I, der Nibelunge Nôt und diu Klage; II, Gottfriet von Strassburg's Tristan und Isolt; 2 vols. in 1, 8vo. *bds.* 7*s* 6*d* *Leipzig,* 1843

7332 ESCHENBURG (J. J.) Denkmäler altdeutscher Dichtkunst, 8vo. *hf. calf gilt,* 5*s* *Bremen,* 1799

7333 GENTHE, Deutsche Dichtungen des Mittelalters, 3 vols. 8vo. *bds.* 12*s* *Eisleben,* 1841

Beginning with Beowulf, and including notices and extracts of Salomon und Morolf, Reinaert, der Schwanritter, das Heldenbuch, Gudrun, etc.

7334 [LAING (David)] Early Metrical Tales, including the history of Sir Egeir, Sir Gryme, and Sir Gray-Steill, 12mo. 2 *plates, bds. uncut*, £2. 16*s* *Edinburgh*, 1836

7335 ——— the same, *Thick Paper, green morocco extra, gilt edges*, £10. 1836

Contents: Sir Gray Steill; Priests of Peblis; King Estmere; Roswall and Lilian; and other pieces; all from old Scottish impressions or MSS.

7336 LUDLOW (John Malcolm) Popular Epics of the Middle Ages of the Norse-German and Carlovingian cycles, 2 vols. 12mo. *cloth*, 7*s* 6*d* 1865

Condensations and extracts of many famous Romances.

7337 MANDEVILE (Sir John) Voyages and Travels, black letter, *woodcuts*, 1696—History of Sir Bevis of Southampton, black letter, *woodcuts*, 1689—History of the Nine Worthies, *n. d.*—History of Tom a Lincoln, the Red-Rose Knight, *woodcut frontispiece*, 1703—Famous History of Montelion, Knight of the Oracle, *frontispiece, n. d.*—History of the Life and Glorious Actions of the mighty Hercules of Greece, *woodcut title, n. d.*—History of the Marquess of Salus and Patient Grissel, *woodcut on title*, 1703—History of the damnable Life and deserved Death of Dr. John Faustus, black letter, *woodcut title, n. d.*—8 separate works bound together in 1 vol. small 4to. *olive morocco super extra, lined with leather, gilt eges, by C. Lewis*, £18. 1689-1703

A collection of very rare chap-books sold on London Bridge, from the Library of Dr. Farmer, with his autograph.

7338 MINNESINGER. Deutsche Liederdichter des XII, XIII, und XIV Jahrhunderts . . . gesammelt . . . von Fr. Heinr. VON DER HAGEN, 4 vols. in 3, 4to. VELLUM PAPER, *plates, bds.* £2. 10*s* *Leipzig*, 1838

This belongs to the class of Ballads and Cancioneros, but as many of the poems are lengthy compositions on the subjects of the famous prose Romances of Chivalry, the collection is inserted here.

7339 ROMANS (16) DE CHEVALERIE, 26 CONTES merveilleux et Nouvelles, 15 FACÉTIES (quelques unes par Vadé), avec 12 autres pièces curieuses, together 69 pieces, 8vo. 12mo. and 16mo. *with woodcuts*, £3. 10*s* *Troyes, Lille, etc.* (*Siècle* XVIII)

Including the Conquestes de Charlemagne, Pierre de Provence et Maguelonne, Quatre Filz Aymon, Robert le Diable, Richart sans Peur, Fortunatus, Gargantua, numerous fairy stories, and some singular pieces among the *facetiæ*.

7340 THOMS (William J.) Collection of early prose Romances, 3 vols. small 8vo. *red morocco extra, gilt edges*, £4. 4*s* 1828(-27)

CONTENTS: Robert the Devyll; Thomas a Reading; Frier Bacon; Frier Rush; Virgilius; Robin Hood; George a Green; Tom a Lincolne; Helyas [*the Knight of the Swan*]; History of Doctor Faustus; Second Report of Doctor John Faustus.

7341 TRESSAN (Comte de) ŒUVRES, avec sa Vie par M. Campenon, 10 vols. 8vo. LARGE PAPER, *with double set of plates* (*unlettered india proofs and etchings*), *red morocco super extra, gilt edges, by Simier, with the arms of the Duchesse de Berry in gold on sides, scarce*, £16. 16*s* *Paris*, 1822-23

These works comprise well written abridgments of the most famous Romances of Chivalry: Amadis, Tristan, Huon de Bordeaux, Artus de Bretagne, Flores et Blancheflleur, Guerin de Monglave, Gerard de Nevers, Jehan de Saintré, Orlando Furioso, Orlando Innamorato, etc.

7342 UTTERSON (E. V.) Select Pieces of early Popular Poetry (with Glossary), 2 vols. sm. 8vo. *with MS. corrections by Sir F. Madden, bds. uncut*, 36*s* 1817

Sir Tryamour; Sir Isenbras; Sir Degore; Sir Gowghter; etc.

7343 WEBER (Henry) Metrical Romances of the thirteenth, fourteenth, and fifteenth centuries, published from ancient MSS. with introduction, notes, and glossary, 3 vols. sm. 8vo. *calf neat*, 36*s* *Edinburgh*, 1810

CONTENTS: Alisaunder, Cleges, Lay le Freine, Coer de Lion, Ipomydon, Amis and Amiloun, Sevyn Sages, Octovian, Amadas, etc.

7344 PETITE BIBLIOTHÈQUE ARTISTIQUE, savoir: Swift (J.) Voyages de Gulliver, 2 vols. *portrait and etchings by Lalauze, Paris*, 1875—Sterne (L.) Voyage Sentimental, *portrait and etchings by E. Hedouin, ib.* 1875—Perrault (C.) Contes, *portrait and etchings by Lalauze, ib.* 1876—Maistre (X. de) Voyage autour de ma Chambre suivi de l'Expédition nocturne, *portrait and etchings by Hedouin, ib.* 1877—DE FOE (D.) VIE DE ROBINSON CRUSOE, 4 vols. *portrait by Flameng, and etchings by Mouilleron, ib.* 1878—Saint-Pierre (B. de) Paul et Virginie, *etchings by Mouilleron, ib.* 1878, 10 vols. 12mo. *red morocco extra, uncut, top edges gilt*, £10. 10*s* *Paris, Jouaust*, 1875

Only 250 copies printed.

7345 CHAP-BOOKS, THE AUCHINLECK COLLECTION. History of Edward the Black Prince—History of German's Wife and Young Bateman (*pieces of two leaves torn off*)—History of Montelion—History of Reynard the Fox—Honesty in Distress—Life and Death of Judas Iscariot—Æsop's Fables—A Gold Chain of Four Links—True Tale of Robin Hood—The World Turned Upside-down—Relation of the Old Woman of Ratcliff Highway, *two parts*—History of Thomas Hickathrift, *second part*—Life and Death of St. George—Voyages and Travels of James Massey—History of Moll Flanders—History of Jack and the Giants, *first part*—History of Tom Long the Carrier—History of the King and the Cobbler, *two parts*—all in 1 vol. 12mo. *illustrated throughout with woodcuts, hf. bd. uncut*, £5. *cir.* 1760-80

The factitious number of the volume is effaced on the back, but it is one of those that composed the Boswell collection.

7346 CHAP-BOOKS.—The Blind Beggar of Bethnal Green—St. George—Dr. Faustus—Long Meg of Westminster—Tom Long—Thomas of Reading—The King and the Cobbler—John Franks—Mother Shipton—Moll Flanders—in 1 vol. 16mo. *rude woodcuts, hf. calf*, 36*s* (*About* 1760)

7347 BOOK of Histories, 16 pieces in one vol. 12mo. *curious rude woodcuts, calf, rare*, 32*s* *Newcastle, G. Angus* (1800-17)

CONTENTS: Chevy Chace, Johnny Armstrong, Life of Long Meg of Westminster, Blind Beggar of Bethnal Green, Valentine and Orson, Albert Werdendorff, Comical cheats of Swalpo, Ali Baba, Bateman's Tragedy, Fortunatus, Life of Ambrose Gwinett, Robinson Crusoe, Dr. Faustus, the Collier's Wedding, the Long Pack, Ducks and Green Peas, and Nine Pennyworth of Wit for a Penny.

7348 DER LUSTIGE KIRMESBRUDER; Historia von Genovefa; Historie von dem Finken-Ritter; Kayser Octavianus; Historie von Marggraf Walthern; der immer in der Welt herum wandernde Jude; Blumauer, Herkules travestirt; and various other pieces in 3 vols. 12mo. *numerous rude woodcuts, hf. calf*, 25*s* *Sec.* XVIII

7349 NOVELAS VARIAS. A Collection of nine reprints of curious old prose pieces, *with woodcuts*, bound in 1 vol. sm. 4to. *russia gilt*, RARE, £2. *Cordoba, Madrid, Valladolid, s. a.*

The following is a list of the Titles: Gomez de Santistevan, Historia del Infante D. Pedro de Portugal *Cordoba, s. a.*—Puente (Juan de la) Historia de Roberto el Diablo, *s. a.*—Historia de Flores y Blanca Flora, *Madrid, s. a.*—Martin (M. J.) Historia del falso profeta Mahoma, *Valladolid, s. a.*—Historia de Oliveros de Castilla, y Artus de Algarve, *id. s. a.*—Martin (M. J.) Historia del Valiente Bernardo del Carpio, *id. s. a.*—Historia de Pierres de Provenza, y de la hermosa Magalona, *id. s. a.*—Historia de la Doncella Teodar, *id. s. a.*—Historia de la vida de San Amaro, con el martirio de Santa Lucia, *Madrid, s. a.*

7350 HISTORIAS VERDADERAS: Don M. J. Martin: Historia de la Creacion—Historia del Diluvio—Historia de Moyses—Historia de Esther—Historia de Jesu-Christo—Historia del Emperador Neron—Historia de la Destruccion de Jerusalem—Historia del Juicio Universal—together 8 parts, sm. 4to. 12*s* 1770-79

2. Books on Chivalry.

7351 ADDISON (Ch. G.) History of the Knights Templars, the Temple Church, and the Temple, sm. 4to. *cloth*, 20*s* 1842

7352 ASHMOLE'S (Elias) Institutions, Laws and Ceremonies of the most noble ORDER OF THE GARTER, folio, *portrait of Charles II by Sherwin, and numerous plates by* HOLLAR *representing the Knights in their robes, Orders, etc. grand Processions, Views of Windor Castle, St. George's Chapel, the Hall, Seals, Arms, etc. with the Appendix and leaf of Errata, fine clean copy in old calf*, £5. 10*s* 1672

7353 ——— the same, folio, LARGE PAPER, *fine copy in old russia extra*, "ex dono autoris . . . Edwd. Walker Garter," EXCESSIVELY RARE, £24. 1672

With a large double plate, *not mentioned by Lowndes*, at p. 424, representing a grand nocturnal fête, with fireworks, on the occasion of gartering Charles XI of Sweden, in 1669.

The preliminary dissertation on "Knighthood" entitles Ashmole's book to a place here.

7354 BALSAC (Robert de) LA NEF DES BATAILLES auec le chemin de lospital, cōpose par noble et puissāt seigneur Robert de barsat seigneur dantresgues et de saint amand es montaignes dauuergne ... small 4to. *woodcuts and coats of arms*, gothic letter, *red morocco extra, by Bedford*, £10. 10*s*

COLOPHON: *Cy finist vng petit livre intitule la nef des princes . . . imprime a Lion p. maistre Guillaume balsarin*, 1502

This volume is paged LIIII-LXV as forming part of a collection of pieces made by Symphorien Champier, but is complete in itself; it is in the best preservation. The author, Robert de Balsac, Seign. d'Entragues, a favourite of Louis XI, died in 1502-3.

7355 [BONNOR (Honòré)] ARBRE DES BATAILLES, folio, *numerous fine*

woodcuts, the title in facsimile, very clean copy, red morocco extra, gilt edges, by Bedford, £21. *Paris, Anthoine Verard,* 1493

A treatise on arms and chivalry, general and particular warfare, duels, etc. Written about the year 1370, and dedicated to Charles V, whose name, by a printer's blunder, is altered to Charles VIII in the opening lines of the book. From this mistake it is evident that the publication was in contemplation before the year 1485.

COLLATION: a, 6 leaves (leaf 2 marked a iiii); a—t in eights, except o and t which are in sixes; together 154 leaves. The number of lines in a full page is 34.

7356 BOSIO, dell' Istoria della sacra Religione et ill. Militia di S. Gio. Gierosolimitano, 3 vols. folio, *fine engraved titles, with numerous woodcut initial letters and vignettes, old calf, with Arms of* GABRIEL DE ROQUETTE, ARCHBP. OF AUTUN, *on sides, and armorial book-plate of* A. PETAVIUS *inserted,* £3. 10*s* *Romæ,* 1602-30

7357 ——— HISTOIRE des CHEVALIERS de l'ORDRE de S. JEAN de HIERUSALEM, cy-devant escrite par le feu S. D. B. S. D. L. & en cette derniere edition . . . par I. Baudoin, œuvre enrichie . . . par F. A. de Naberat, thick roy. folio, LARGE PAPER, *numerous fine views and maps, armorial book-plate printed on fly-leaf, old calf, with the Arms of* LECLERC DE LESSVILLE *on sides,* £5. 5*s* *Paris, M. Soly, etc.* 1629

7358 CHRISTINE DE PISAN. Here begynneth the BOOK OF FAYTTES OF ARMES AND OF CHYUALRYE [BY XPRYSTYNE OF PYSE], small folio, *a very fine and very large copy,* 10½ *by* 7¼ *inches,* **quite complete,** *morocco super extra, tooled in the old style, gilt edges, by J. Clarke,* EXTREMELY RARE, £300. *Per Caxton* (1489)

A most desirable specimen of Caxton's Press in the finest condition. The value of books printed by England's first pressman has doubled or even trebled of late years; and no one can say to what an extravagant height good copies of his productions may not yet rise, in view of the ever increasing prosperity and bookish tastes of English and American society. The Duke of Roxburghe's copy sold for £336; the Corser copy, £250.

The first blank leaf bears the autograph inscription of "Samuell Rowley," the playwright of James I's time.

7359 CHRISTINE DE PISAN, LES CENT HYSTOIRES DE TROYE, Lepistre de Othea deesse de prudence enuoyee a lesperit cheualereux Hector de troye, auec cent hystoires . . . small 4to. *numerous woodcuts, Guyon de Sardière's copy, with his autograph, morocco, gilt edges, by Derome,* £22. 10*s* *Paris, Philippe le noir,* 1522

Extremely rare. This copy sold for 360 francs in the Yemeniz sale, and for 500 francs in that of Borluut.

A hundred admonitions in four hundred lines of verse, for the guidance of a true knight. There is a marginal gloss to illustrate the classical allusions.

7360 DIGBY (K. H.) The Broadstone of Honour, in 4 parts; Godefridus, Tancredus, Morus, Orlandus (*new edition*), LARGE PAPER (*only* 50 *copies printed*), 5 vols. 8vo. *hf. red morocco,* £7. 7*s* *Quaritch,* 1876-7

7361 FAVYN (André) le Theatre d'Honnevr et de Chevalerie . . . de l'Institution des Armes, Duels, Ioustes & Tournois, 2 vols. 4to. *with engravings, rough calf*, £2. 16*s* *Paris*, 1620

7362 GUILLIM (John) Display of Heraldry . . . fifth edition much enlarged . . . to which is added a Treatise of Honour, military and civil, by Capt. John Logan, 3 parts in 1 vol. folio, *many fine portraits, with numerous engravings of armorial bearings, etc. old calf, arms on sides*, £3. 16*s* 1679

7363 GUILLIM'S (J.) Display of Heraldry, SIXTH (*and best*) Edition improv'd with large additions, an account of the customs, etc. of London and other cities, etc. bound in 2 vols. folio, *with many hundred Coats of Arms in the text, and 63 plates, including Portraits, fine clean copy in Cambridge calf neat*, £7. 1724

A few portraits are additional, others are merely pale copies of those in the edition of 1679, and some of those in the latter are omitted.

7364 MICHAUD, Histoire des Croisades, 6 vols. 8vo. *maps, hf. calf gilt*, 36*s* *Paris*, 1825-9

7365 RUEXNER (Georg) Anfang: vrsprung: vund herkomen des Thurnirs in Teutscher nation. Wieuil Thurnier bisz vff den letsten zu Worms, auch wie, vnd an welchen ortten die gehalten, vnd durch was Fürstenn, Grauen, Hernn, Ritter vnnd vom Adel, sie ieder zeit besucht worden sindt, stout folio, **first edition**, *numerous fine wood engravings of Tournaments and knightly pageants, by the unknown master H. H., including a large folding woodcut between folios xliii and xliv, the coats of arms beautifully emblazoned in contemporary colouring, fine copy in the original leather-covered boards*, RARE, £21.

Siemern, in verlegung Hieronimi Rodlers, 1530

A magnificent book, with regard to its typographical execution and illustration. It was really a *livre de luxe*, printed in very large and beautiful type on fine paper; very unlike the later editions.

7366 ——— Anfang; vrsprūg vnd herkomen des Thurniers inn Teutscher nation. Wieuil Thurnier biss vff den letstenn zu Wormbs: auch wie vnnd an welchen orten die gehalten . . . . . folio, *with the same engravings as in the first edition, pigskin back, with parchment sides*, £4. 4*s*

Siemern, in verlegung Hieronimi Rodlers, 1532

A full account of thirty-six grand Tournaments which were celebrated in Germany, between the years 938 and 1482.

7367 ——— Thurnierbuch, Das ist: Warhaffte eigentliche vnd kurtze Beschreibung, von Anfang, Vrsachen, Vrsprung vnd Herkommen der Thurnier . . . . 2 vols. in 1, folio, *numerous beautiful woodcuts by Jost Ammon, fine copy in pigskin, with clasps*, £7. 10*s*

Franckfurt am Mayn, 1579

The first volume of this edition is a reprint of the old Siemern book, but with totally different woodcuts. The second volume is a continuation, and describes the knightly sports of Maximilian's time.

7368 SAINTE MARIE (Honoré de) Dissertations historiques et critiques sur la Chevalerie, ancienne et moderne, 4to. *plates of insignia, costume, etc. calf*, 12*s* *Paris*, 1718

7369 SELDEN (John) Titles of Honor . . . third edition, with additions and amendments by the author, folio, *fine portrait, old calf*, 25*s* 1672

Appropriate here as treating on the origin and ceremonies of knighthood; worthy of appearance anywhere as a fine production of English scholarship.

7370 VULSON DE LA COLOMBIERE (Marc de) la Science Heroique, traitant de la Noblesse, de l'origine des Armes, de leurs Blasons, etc. . . . avec la Genealogie de la maison de ROSMADEC en Bretagne, folio, *frontispiece, 6 engraved genealogies, and 120 plates of Escutcheons, Costumes, Insignia, etc. green vellum*, £2. 16*s* *Paris*, 1644

7370* WINZINGERODA, de Ordine Equitum S. Georgii et Periscelidis, sm. 4to. *frontispiece, hf. morocco*, 5*s* *Jenæ*, 1683

3. The Mediæval Tale of Troy.

(*See the Greek and Roman Stories under* EPICS.)

7371 [*Pseudo-*] DARES FRIGIUS de Bello Trojano, sm. 4to. *in prose, title within woodcut border, old calf*, UNCUT, *lettered* Bayfii Opuscula £7. 10*s* *s. n. ? Venet. Junta, circ.* 1510)

With the usual attribution to Cornelius Nepos amongst the preliminary pieces. Probably far older than the poem of Joseph Iscanus. Bound up with Bayfius de Captivis, etc. 1536, Erasmi Moriæ Encomium, 1524, etc.

7372 DICTYS CRETĒSIS DE BELLO TROIANO, small 4to. *in prose, with small woodcuts on the title which is printed in red within black woodcut border, a full-page woodcut on the back, olive morocco extra, gilt edges*, £2. 12*s* 6*d* *Lugduni, per Ioannem Marion*, 1520

This mythical history, professedly translated from a Greek text disguised in Punic letters, was perhaps the work of the pseudo-translator himself, Septimius, in the fourth century. It formed the basis of the popular legend of Troy, in combination with the so-called Dares Phrygius.

7373 [COLONNA (Guido di) *Messenese*] Cronica Troyana, en que se cōtiene la total y lamentable destruycion de la nombrada Troya.—(*On reverse of second leaf:*) Comiença la famosa Chronica y destruyciō de Troya . . . cōpuesta y copilada por el famoso pueta e hystoriador Guido de Coluña, sm. folio, *fine copy, hf. bd.* £3. *Medina, Francisco del Canto*, 1587

Translated into Spanish by Pedro Lopez de Ayala and retouched by Pero Nuñez Delgado, who has added on the last page a little poem in five eight-lined stanzas in which Queen Dido vindicates her chastity against the slanders of Virgil. It is entitled "Elisa Dido." "Vend. 5 liv. Hibbert."

The Romantic Chronicle of Troy ends with the entry of Brutus into Albion, at which point the narrations of Geoffrey of Monmouth and the Arthurian Romances begin. Guido di Colonna translated his work in 1287 from the Roman de Troie written between 1175 and 1185 by Benoit de St. More, the Anglo-Norman trouvère.

7374 ——— the "Gest Hystoriale" of the Destruction of Troy: an alliterative Romance, translated from Guido de Colonna's "Hystoria Troiana," edited from the unique MS. by Pinton and Donaldson, 2 vols. 8vo. 21*s* *Early English Text Society*, 1869-74

Sir Hugh of Eglintoun is believed to have executed this old Anglo-Scottish poem about 1350-60.

7375 **The Boke of the Sege of Troy**, COMPILED BY DAUN JOHN LYDGATE, MONKE OF BERY ATTE EXCITACIOUN AND STE-

RYNG OF THE MOOST WORTHI AND MYGHTY PRYNCE KYNG HENRY THE FYFTHE, royal folio.

Magnificent Manuscript on Vellum, executed under the direction of Lydgate himself, *and formerly considered to be* **the presentation copy to the King, illuminated with 70 LARGE MINIATURES (including portraits of Lydgate and the King), borders, and other decorations.**

The finest illuminated MS. of its kind, age, and size, in existence, bound in purple velvet with clasp, by Lewis, in imitation of the original binding as depicted in the first Miniature, £1720.

With the escutcheon of Sir W. Carrant, of Tomer in Somerset, about A.D. 1425

For a full description of this glorious monument of old English art and literature, see my catalogue of Manuscripts.

7376 THE AUNCIENT HISTORIE and onely trewe and syncere Cronicle of the Warres betwixt the Grecians and the Troyans . . . wrytten by Daretus a Troyan and Dictus a Grecian . . . and digested in Latyn . . . by Guydo de Columpnis and sythēs translated into englyshe verse, sm. folio, *title within elaborate woodcut borders in which the junction of the Houses of York and Lancaster in the person of Henry VIII is pictured,* black letter, *title and last leaves mended, calf* *Thomas Marshe,* 1555

A rare volume, now very seldom seen.

4. The Franco-British Cycle.

a. Introductory Literature, Welsh, English, Norman-French; and General Works.

The names of Merlin, King Arthur, Guinevere, have always been recognized as British; but the whole amount of indebtedness of the original writers of the French romances to the Cambro-British legends has never yet been recognized. It may be approximately measured by recapitulating the names of various heroes and heroines, most of which are supposed to have been of Franco-Norman invention, but which are really Cymric or Cumbrian.

Merlin, *or Myrddin, is Myr-din = the Spirit-man, or the Holy man.* Morgan la Fay *is Morgwyn or Morwyn = the Virgin, likewise called Gwendydd = the White Lady, probably also called Gwydien = the Fairy, Chwimleian or Chwibleian (Hwivlian) = the Sylph; whence* Vivian. Nimue *may be a corruption of Vivian, but it looks like a corruption through Welsh of the Latin* nympha, *used for* chwibleian *in some of the prophetic poems of Merlin, Latinized before the time of the early romancers. These three names, although applied to different persons, all convey the*

notion of supernatural beings, or rather beings combining a double nature (dwyfen, myrdin), spiritual and earthly at once. Vivian *was the same personage as the* Lady of the Lake, *and probably identical originally with the White Sylph. It was she who received the baby son of King Ban, then and afterwards a nameless child, but whom she brought up and sent forth to be the flower of chivalry under the title of* Lanc-e-loch [*llanc-y-llwch*] = *the Childe of the Lake, a description which in thirteenth-century MSS. was easily misread as Lanceloth and* Lancelot (*the old derivations of the name of Lancelot are simply absurd, the* l'ancelot *of some writers, and the* broken-lance *of Lady Charlotte Schreiber, being equally inadmissible. It is a remarkable thing that no Welshman has hitherto hit upon the obvious origin of this famous name). As for the name of Arthur, it is apparently Pictish and not Cymric; and, from the phonetic laws ascertained by Mr. Skene, the corresponding Welsh compound would be Arch-gwr or Archur = the Chief Man, or* miles principalis; *or perhaps Ard-tuir, with the same meaning; although even in the twelfth century it was already confounded with Arcturus, and Arth = the Bear.* Guinevere, *although written by the Welsh Gwenhwyvar, is in its oldest form Guenhumara, and is probably (if not a Pictish or Cumbrian name) Gwen y mawr (Guen e vaur) = the large-limbed Beauty.* Tristan, *Trystan, is the Thunderer in war.* Iseult *Essyllt = the Fair One;* Guyron *the courteous is Gwirion = the Man of Rectitude, who resists the love that would wrong honour and friendship.* Gawain, *in its earliest form Walganus, is usually stated to be a corruption of Gwalchmai = the Hawk of the Field, but is more likely from Gwalch-gwain (Walwain) = the Swift Hawk. Gwalchmai is perhaps a poetical modification of later times. As for* Percival *and* Galahad, *something has to be observed. In the southern story of Guyot, known through the German version of Wolfram, Partzifal was the pure hero who achieved the Quest, and as the name and adventures of Percival must have been derived from the Anglo-Norman romances, some such idea must have been in the minds of Mape and Borron. (In fact, the earlier Grail of De Borron makes Percival the achiever of the Quest.) But in their completed works, they make Percival lose this pre-eminence, although still describing him as the purest of the Questers next to Galahad by whom the task is really achieved. Now the two names might have been originally applied to the one person. Percival is Par-cyfail or Pyrcyfail (in old French spelling Per-keval) = the Leading Companion (of the Quest), or Pur-cyfail = the Pure Knight; while Galahad is simply Gallu-Haedd (Galihaad) = He who is able to achieve, or who shall achieve. Percival is an epithet applied alliterally to Peredur (son of Eredur), whose name may be Cumbrian, rather than Cymric. The Welsh name for the hero Percival is* Peredur ap Evrawc; *he is called by Geoffrey of Monmouth* Peredur son of Eredur, *a jingle which seems to make it likely that* Peredur *is really contracted from* Mab Eredur *or* Ap Eredur. *If so, Eredur (probably a Pictish or Cumbrian name akin to Arthur) would himself be* Ap Evrawc; *and Evrawc which has no meaning in Welsh suggests some such Pictish form as* Amruch *or* Amrus, *and so would account for the name* Ambrosius *used in double application by Geoffrey of Monmouth.*

Of these names Lancelot and Percival are the most remarkable, as they have become appellatives throughout Christendom, and have been universally derived from words of Latin origin. Even this error has led to the formation of the name Perceforest in a romance of later date.

7377 THE MYVYRIAN ARCHAIOLOGY of Wales, collected out of ancient Manuscripts [by Owen Jones, Edward Williams, and William Owen], 3 vols. large 8vo. *cloth boards*, £7. 10*s* 1801-7

7377* ——— the same, Owen Jones' own copy, with some MS. corrections and additions in his handwriting, 3 vols. roy. 8vo. *bds.* £12. 12*s* 1801-7

This collection, hitherto unrivalled in Welsh Literature, contains the texts of the Oracles of Merlin, Dialogues of King Arthur, Gwalchmai [Gawain] and Tristan; the Brut Tysilio; the Brut Grufudd ab Arthur [Geoffrey of Monmouth]; the Brut of Tywysogion (of Caradoc of Llancarvan).

7378 THE MABINOGION from the Llyfr Coch o Hergest, and other ancient Welsh manuscripts, with an English translation and notes, by Lady Charlotte Guest, 3 vols. roy. 8vo. *facsimiles and numerous fine woodcuts, hf. red morocco extra, gilt tops, uncut*, £4. 4*s* 18(38-)49

7379 ——— the same, *in English only, with notes*, roy. 8vo. *woodcuts, hf. morocco, gilt top*, 18*s* 1877

CONTENTS: The Lady of the Fountain (in which Owain is the hero); Peredur, the son of Evrawc [who is thought to be identical with Perceval]; Enid and Geraint [who might be identified with Guyron le Courtois]; Kilhwch and Olwen; the Dream of Rhonabwy; Pwyll prince of Dyved; Branwen the daughter of Llyr; Manawyddan the son of Llyr; Math the son of Mathonwy; the Dream of Maxen; Llud and Llevelys; Taliesin.

7380 BRUT Y TYSILIO—the oldest Welsh Chronicle in which the basis of Geoffrey of Monmouth's History is found, falsely attributed to Tysilio *Sec.* XII

——— *see, for the Welsh text, the* Myvyrian Archæology

7381 GEOFFREY of Monmouth, Galfridus Monumetensis or GRUFFYDD ab Arthur. Britanniæ utriusq Regũ et Principum Origo & gesta insignia ab Galfrido Monumetensi ex antiquissimis Britannici sermonis monumentis in latinum traducta, small 4to. *the foundation-stone of King Arthur's History, written or translated about the year* 1145; **King Henry VIII's copy,** *in the original Tudor binding, stamped on one side with the royal arms, crown, and rose, on the other with the quarterly bearings of Henry VIII and Catherine of Aragon*, £10. 10*s* (*Paris*) *Badius*, 1517

7382 ——— *the same, contained in the* Rerum Britannicarum id est Angliæ, Scotiæ, vicinarumque Insularum et regionum Scriptores vetustiores et præcipui, folio, *fine paper, very fine copy in vellum gilt*, £4. *Heidelbergæ*, 1587

7383 ——— idem opus, folio, *calf*, £2. 8*s* *Lugduni*, 1587

Geoffrey's own story is that Walter, Archdeacon of Oxford (not, as Mr. Stephens imagined, Walter Mapes), gave him a Breton transcript of a Welsh Chronicle and asked him to translate it. It is said that Walter himself retranslated the book into Welsh, but it is to be presumed that the latter simply caused some scholar to polish its Breton rudeness or to cut out its Breton excrescences, and to add some touch of the embellishments introduced by Geoffrey into his Latin version. The so-called Brut Tysilio may be the Welsh Chronicle after its subjection to this process.

7384 ——— the British History, translated from the Latin by Aaron Thompson, sm. 8vo. *calf gilt*, 7*s* 6*d*. 1718

7385 LE ROMAN DE BRUT par Wace, poète du XIIe Siècle, publié pour la première fois, d'après les MSS. avec un commentaire, et la

Description des MSS. par Le Roux de Lincy, 3 vols. 8vo. *facsimiles, sd.* 30*s* *Rouen*, 1836-38

7386 LE ROMAN DE BRUT, 3 parts in 2 vols. impl. 8vo. GRAND PAPIER VÉLIN, *with the facsimiles from MSS. impressed upon vellum, sd.* £4. *Rouen*, 1836-38

Maitre Wace, or Eustace (born in Jersey about 1120, died in London about 1180), completed the Brut in the year 1156. It corresponds pretty closely with the Chronicle of Geoffrey of Monmouth, and is generally described as a translation of that book, but there are things in it which show that he had other repertories of information as well. The Grail story had not yet become known from Southern sources, and its absence from the Brut is accounted for by Robert de Borron in the words (referring perhaps to Geoffrey's Latin Chronicle) "cil qui la translata [*i.e.* Wace] ne savoit riens de la halte ystore del Saint Graal."

7387 LE ROMAN DE ROU et des Ducs de Normandie, par ROBERT WACE, publié pour la première fois d'après les MSS. avec des notes par Frédéric Pluquet, 2 vols. 8vo. GRAND PAPIER, *frontispieces, sd.* £3. 10*s* *Rouen*, 1827

This ought to be called the Romance of William the Bastard, as the poem is chiefly devoted to his life and the Conquest of England. It is placed here as being Wace's work, and edited uniformly with the Brut.

7387* ——— ARTHUR . . . his life and history in English verse, circa 1428, ed. by Furnivall, 8vo. *sd.* 4*s* *Early Engl. Text Soc.* 1865-69

7388 ARCHITHRENIUS summa diligentia recognitus [per Jodocum Badium], small 4to. *vellum, calf back, lettered* "Poemata varia," £2. 8*s* (*Parisiis*) 1517

A curious poem on human life, its anomalies, imperfections and vices, by Joannes Annævillensis (Jean d'Hantville, of Anville near Evreux), who dedicated it to Walter de Coutances, soon after this prelate's removal from Lincoln to Rouen in 1184. The value of the book in this catalogue is, that amongst the personages and subjects of his allegory he has introduced King Arthur, Merlin, Brut, Corin, and Ewalganus, thus showing his familiarity with the Arthurian stories. It is bound up with Moschus, Bion, Theocritus, ed. Stephanus, 1556, and other pieces.

7389 HERSART de Villemarqué, les Romans de la Table Ronde, 12mo. *sd.* 2*s* 6*d* *Paris*, 1860

7390 LELAND (John) Assertio inclytissimi Arturii Regis Britanniæ, Ioanne Lelando Antiquario autore, sm. 4to. *woodcut capitals ascribed to Hans Holbein, red morocco extra, gilt edges, by F. Bedford,* £3. 10*s* *J. Herford*, 1544

A life of King Arthur, gleaned from sources of any and every kind, written to rescue the glory of that mythic prince from the sceptical and iconoclastic hands of William of Newbury, and Polydore Virgil.

7391 LEYLAND'S (John) Learned and True Assertion of the original, Life, Actes, and death of the most Noble, Valiant, and Renoumed Prince Arthure . . . translated into English by Richard Robinson, smallest 4to. black letter, *fine copy in red morocco, gilt edges, from Mr. Corser's library*, RARE, £10. *John Wolfe*, 1582

Sold years ago in Mr. Bindley's sale for £17. 6*s* 6*d*. In its connection with Old English poetry, and with the legend of King Arthur, this volume has of recent years acquired an additional interest and value in the eyes of the collector. The poetical element consists in the numerous pieces of verse which occur throughout the text. The Assertio was the first book ever written, to put forward a clear and professedly historical exposition of the Arthurian legend. Hearne was unable to meet with any copy of this original edition of Robinson's translation, although the works of Leland were objects of his perpetual study and research.

7392 THE AUNCIENT ORDER, Societie, and Unitie Laudable, of Prince Arthure, and his Knightly Armory of the Round Table. With a Threefold Assertion frendly in fauour and furtherance of English Archery . . . Translated and Collected by R(ichard) R(obinson), smallest 4to. *title in facsimile, calf extra, by Bedford,* £3. *John Wolfe,* 1583

With the exception of the "Epistle Dedicatory," this is entirely in verse, and includes three pages in "Praise of the Bowe," by Thomas Churchyard.

7393 LELANDI (Joannis) Commentarii de Scriptoribus Britannicis, 2 vols. 8vo. LARGE AND THICK PAPER, *old English red morocco extra, gilt edges,* £4. 4*s* *Oxonii,* 1709

Comprising articles on Taliesin, the two Merlins, and Walter Map, to whom he erroneously attributes the procurement of the text translated by Geoffrey of Monmouth, a mistake in which Mr. Stephens and other modern writers have followed him.

7394 MARIE DE FRANCE. Poésies de Marie de France, poète Anglo-Normand du XIIIe Siècle, ou recueil de lais, fables, et autres productions de cette femme célèbre, publiées par Roquefort, 2 vols. 8vo. *Papier Vélin, with double impressions (before and after letters) of the two plates, sd.* £2. 2*s* *Paris,* 1820

Including three Arthurian stories: Lai de Gugemer, de Lanval, et du Chevre-feuille; besides the Bisclaveret [Bleizlavaret=Wer-Wolf], du Laustic, Ywenec, etc. all in the old French text with a prose translation; and the Fables d'Ysopes. Marie de France flourished under Henry III of England, and translated Welsh, Breton, and Old English legends.

7395 NASH (D. W.) Taliesin, or the Bards and Druids of Britain, 8vo. *cloth,* 10*s* 1858

A fine critical work; indispensable for the study of Welsh antiquities and literature, and a knowledge of the sources of Arthurian romance.

7396 RITSON (Joseph) Life of King Arthur, from ancient historians and authentic documents, small 8vo. *bds.* 10*s* 1825

7397 LES ROMANS de la Table Ronde mis en nouveau langage, par Paulin Paris, Tome I, 12mo. *plates, sd.* 3*s* 6*d* *Paris,* 1868

With a valuable preliminary dissertation on the origin of these Romances.

7398 ——— Tome IV, 12mo. *plate, sd.* 3*s* 6*d* 1876

7399 SCHULZ, Influence of Welsh Tradition upon the Literature of Germany, France, and Scandinavia, which obtained the Prize of Eighty Guineas at the Abergavenny Eisteddvod 1840: translated from the German of Albert Schulz (San Marte), Author of the Life of Wolfram von Eschenbach, etc. By Mrs. Berrington, 8vo. (sells 6*s*), *hf. bound,* 4*s* 6*d* 1841

"Albert Schulz has undertaken in this Essay to explain the circumstances which rendered the cycle of the Romances of the Round Table so popular throughout Europe, that they may be said to have become naturalized in almost every part of Christendom. He has conducted the investigation with great zeal and ability. The work is highly creditable to the translator."—*Athenæum.*

"A Work like the present, coming as it does, from a learned foreigner, ought to remove some of the sneering doubts, which so many affect to entertain as to the real merits of the ancient literature of Wales."—*Archæologia Cambrensis.*

7400 SKENE (W. F.) the Four Ancient Books of Wales, containing the Cymric poems attributed to the bards of the sixth century, 2 vols. 8vo. *facsimiles* (pub. 36*s*), *cloth,* 30*s* *Edin.* 1868

A book of singular learning which will probably remain the standard authority as to the genuineness of the oldest poems and stories of Welsh literature. The texts are given in Welsh and English.

7401 STRENGLEIKAR, eda Liodabok: Romantiske Fortællinger efter Breton. Folkesange (*Lais*) oversat (*Sec.* XIII) efter foranstaltning af Kong Haakon Haakonssön, *oldnorsk*, udg. af Keyser og Unger, 8vo. *facsimile, hf. morocco*, 5*s* *Christiania*, 1850

7402 TABLE RONDE. CY COMENCE LA DEUISE DES ARMES DES CHEUALIERS DE LA TABLE RŌDE qui estoient du temps du tres-renōme & vertueux ARTUS roy de la grant Bretaigne quon dict a present Angleterre, two large broadsides, *printed on* **Vellum**, *with* 93 *Coats of Arms, emblazoned in gold and colours, with the name of each Knight and a description of his Arms, bound as a book, red morocco covers, sides covered with fleurs-de-lys, excessively rare, probably* UNIQUE, £10. *s. l. e. a.* (*? Paris, cir.* 1510)

7403 ——— LA DEUISE DES ARMES DES CHEVALIERS DE LA TABLE RONDE, lesquels estoyent du temps du tresrenommé & vertueux Artus, Roy de la grand Bretaigne, auec la description de leurs Armoyries, 24mo. *above* 100 *coloured Coats of Arms, old red morocco, gilt edges*, £4. *Parts, pour Barbe Regnault*, 1559

This is apparently the only known copy. Formerly in Sobolewski's library it fetched at his sale, a few years ago, 35 thaler = £5. 5*s*.

7404 ROBERT OF GLOUCESTER'S CHRONICLE of ENGLAND, from the earliest traditional record to the year 1264, small folio, *fine English* **MS. on vellum**, *written in double columns, with numerous illuminated initials, and a border to the first page, in an old half-russia binding*, £25. *About* A.D. 1440

This is not the Chronicle which goes under the name of "the Brute," or "Caxton's," or the "St. Albans'," but a much rarer volume, and quite complete. The anonymous compiler may have intended to pass off the work as original, but it is really Robert of Gloucester slightly modified into prose. In fact there is little alteration beyond the suppression of the rhyme words, and a certain modernization in form. It should be known that, although Robert of Gloucester traversed the same ground as "the Brute," and followed Geoffrey of Monmouth, there is still a considerable difference in details between the two Chronicles, and facts are frequently stated in opposite ways. The Manuscript takes its place here as containing the stories of King Lear and King Arthur. To this great hero, nearly 60 columns, with thirty-four lines a column, are devoted. The metrical Chronicle of Robert, as published by Hearne, extends to the year 1266 (when Prince Edward took the cross to start for the Holy Land). This MS. ends with the victory of the Barons at Lewes in 1264, and the last words are: "And Sir Edward ran to the ffroiers menores," which correspond to the line in Hearne's edition—

"And to the frere minors in to toun Sir Edward fleu vaste."

Robert of Gloucester flourished towards the end of the thirteenth century. MSS. of his Chronicle are very rare.

7405 ST. ALBANS' CHRONICLE. [Colophon:] Here ende the Croniclis of englōde with the frute of timis, small folio, *five leaves in facsimile and twenty-five others deficient, bound in red morocco extra, gilt edges, by Bedford*, £300. *Sanctus Albanus, s. d.* [*circa* 1484]

No perfect copy of this excessively rare book is known to be in existence. Of the half-dozen recorded copies, all are more or less defective; that in the Grenville library being the only one which has ever been completed by the aid of facsimiles.

There are few books so rare as those which were printed by the anonymous Schoolmaster of St. Albans, whose impressions were far more limited than those of his contemporary Caxton. Mr. Blades states that the Schoolmaster issued only eight volumes, and worked from 1480 to 1486.

The St. Albans' Chronicle contains the Brute Chronicle as current in the Middle Ages, from the story of Geoffrey of Monmouth and others; but the text is far more extensive (*i.e.* less curtailed) than that given by Caxton and his followers in the so-called "Caxton's Chronicle."

7406 [CAXTON (W.) CHRONICLES OF ENGLOND], small folio, *deficient of several leaves (see MS. collation prefixed), morocco extra, gilt edges, by Bedford, in the old style*, EXTREMELY RARE, £135.

s. n. (*W. de Machlinia, circa* 1484)

This is the epitome of the Brut Chronicle and contains the story of King Arthur and Merlin.

Only one perfect copy is known, that at Althorp, and of imperfect copies only four.

Specimens of the press of William of Mechelen, and of Julian Notary, are amongst the very rarest products of the early English press.

7407 [CAXTON'S CHRONICLE]—*Colophon:* Here endeth this present Cronycle of Englonde with the fruyte of tymes, compyled in A booke, small folio, *several woodcuts, including large ones on title and on reverse of third leaf, portion of leaf* 80 *supplied in facsimile, old calf*, £40.

Julyan Notary dwellynge in powlys chyrche yarde, 1515

Only three or four copies are in existence. Lowndes says that the *Description of England* is annexed to the Chronicle, or at least that it was so in some instances.

7408 HARDING (JOHN) THE CHRONICLE OF IHON HARDING, in Metre, from the first Begynnyng of Englande, unto the Reigne of Edwarde IV, and from that time is added a Continuacion of the Storie in Prose, by R. Grafton, black letter, small 4to. *fine copy in old calf, head lines cut into*, £18.

Lond. R. Grafton, January, 1543

From the Library of Sir Henry Ellis, the editor of the reprint.

7409 HARDYNG'S (Ihon) CHRONICLE (in Verse), from the firste begynnyng of Englande unto the Reigne of Kyng Edward the fourth, and from that tyme is added a continuacion of the storie in prose to this our tyme (by R. Grafton), black letter, sm. 4to. *fine copy in morocco super extra, covered with blind tooling in the antique style, gilt edges, by F. Bedford*, £27. *R. Grafton*, 1543

VERY RARE. This copy has the genuine original leaf (folio 5 of Edward IV), which was cancelled and altered, the objectionable words as at first written having been "for the king was a man that loved both to see and to feel a fair woman."

Chapters lxxi-lxxxv (38 pp.) contain the whole fabulous story of King

Arthur and the Round Table, told in very serious verse. Harding finished his work about the year 1464, whence Grafton continued it.

The two copies above described, although bearing date the same month and year, are totally distinct editions. The copy in calf was reprinted at a later date, probably sometime in the same year, and is different not only in the type-setting, and in the alteration referred to concerning Edward IV's amorous tastes, but also in the extent of text at the end. In the morocco copy, Henry VII's reign ends on the obverse of Tt 1 (fol. cxlv), and is followed by two pages in which the reign of Henry VIII is briefly mentioned and the fact of Prince Edward's birth recorded. The book ends there, with Grafton's mark on the reverse of fol. cxlvi. But in the calf copy, which is, as said above, entirely reprinted, the reign of Henry VII ends similarly on the obverse of Tt 1 (fol. cxlvi), and is followed by the reign of Henry VIII, which occupies 31 pp. (ff. cxlvi-clx), and gives (while lightly touching upon graver matters) considerable details of pageants, tilts and festivals at which the king had distinguished himself.

7410 (BOUCHARD, Alain) Les grãdes CRONIQUES de || BRETAIGNE, nouuellement Imprimees a Paris: tant de la || grande Bretaigne depuis le roy Brutus qui la conquist . . . que aussi de nostre bretaigne de present depuis la || conqueste du roy conan meriadec || breton, qui lors estoit appelle le royaulme dar||morique iusques au temps et trespas de françoys ii. de ce nom duc de Bretaigne . . . small folio, *woodcuts, title in facsimile, otherwise a very fine copy in an ancient calf binding, with goffered compartments, from the Didot collection*, £40.

COLOPHON: *Imprimées a Paris par Iehan de la roche imprimeur . . . pour Galliot du pre . . . Le xxv nouembre Mil cinq cens et xiiii* (1514)

FIRST EDITION, EXCESSIVELY RARE. The last of the woodcuts represents the seven saints of Brittany. The large woodcut of St. Yves, occupying a full page (the reverse blank), is given in facsimile from one of the only two copies which are known to have it. This woodcut is unmentioned by the bibliographers.

This contains the stories of King Lear and King Arthur, almost as in the British Chronicles, with the addition of special local details, such as the building of the Church of Notre Dame by King Arthur, the presentation to him by the Virgin of the ermine to wear on his shield (which became the cognizance of Bretagne), etc.

b. Arthurian Romances, in chronological order of their first composition.

Merlin the Enchanter. Geoffrey of Monmouth (1140-50) Robert de Borron (about 1170).

7411 GAUFRIDI ARTHURII MONEMUTHENSIS Archidiaconi de Vita et Vaticiniis Merlini Calidonii carmen heroicum (edd. W. H. Black et G. N. Grenville), 4to. *hf. bd.* 30*s* *Roxburghe Club*, 1830

The basis of all the Merlin literature (excepting of course so much of the Welsh poems as is really ancient), printed here for the first time. The Welsh legends, at least in their modern forms, make mention of two distinct Merlins, but Mr. Stephens has shown that the stories have real reference to only one personage.

7412 MERLIN. LES PROPHECIES de MERLIN, small 4to. *fine copy in red morocco extra, gilt edges, by* BEDFORD, £10.

On les vent a regnes chiez iehan mace A caen chiez michel

angier A rouen chiez richard mace. . . . (At end:) *. . . nouuellemēt īprimees a Rouen . . . (s. a.) circa* 1526

Two other undated volumes containing the Life of Merlin had been printed at Rouen by the same printers, but Brunet never saw more than the second volume. The only copy of the three volumes which has occurred for sale was in Utterson's library, and fetched £21 (in 1857).

This is the modified fifteenth century *redaction* of the early work of Robert de Borron.

7413 MERLINS Sensuyt [le premier et] le second volume de Merlin: q parle des merueilleuses aduētures du monde. Et en la fin cōmēt Viuianne lenferma en vne tour fermee de lair ou ledict Merlin est encore de present enferme, 2 vols. in 1, sm. 4to. Lettres Gothiques, *woodcuts (the first volume wants title and table), wormed, French calf,* £12. *Paris (P. Le Noir),* 1538

This copy has not the Propheties which ought to form a third volume. The edition is extremely rare. The Roxburghe copy sold for £16; Heber's for £18. 5*s*; Giraud's for 410 francs; and Prince d'Essling's for 320 francs.

7414 MERLIN, or the Early History of King Arthur; a prose Romance [translated from a French original] (about 1450-60), edited from the unique MS. by H. B. Wheatley, with introduction by D. W. Nash, and Stuart Glennie's Essay on Arthurian localities, 3 vols. 8vo. *sd.* 18*s* 6*d* *Early English Text Society,* 1875-77-69

7415 ARTHOUR AND MERLIN: a metrical Romance, now first edited from the Auchinleck MS. (edited by W. B. D. D. Turnbull), 4to. *cloth,* £2. 10*s* *Edinburgh, Abbotsford Club,* 1838

The "Exordial Observations" omit all description of the MS. (except that it consisted of fifty-six leaves). From the language of the poem it would seem to have been written in the Midlands about the end of the fourteenth century.

7416 [HEYWOOD (Thomas)] The Life of Merlin, sirnamed Ambrosius, his Prophesies and Predictions interpreted; and their truth made good by our English Annalls, sm. 4to. *frontispiece, calf,* 20*s*; or, *red morocco extra, gilt edges,* £2. 5*s* 1641

This is the old fabulous history of Britain, continued down to the death of James I; the prophesies of Merlin being recounted and interpreted along with the events which were supposed to realize them. The initials T. H. at the foot of the dedication are the only hint of the authorship.

Tristan and Yseult. Luc de Gast (about 1160) and Helie de Borron (about 1220).

7417 ROMAN DE TRISTAN ET QUESTE DU SAINT GRAAL, stout large folio, *French* **MS. on vellum,** *with illuminated initials and capitals, and containing nearly* 80 **singularly beautiful Miniatures** *illustrating the story with scenes of love, war, and pageantry, many of them forming exquisite pictures in design, execution, and colouring, and all highly interesting as examples of mediæval art applied to secular subjects; formerly in the possession of* CATHERINE *de* BOURBON, *Duchesse d'Albret, sister of Henri IV, with her cypher on the old calf sides,* £250. 1468

This valuable MS. belongs to the class of Round Table

Romances in which the several stories are fused in a unified narrative. It probably embraced in one continuous whole the Histoire du Graal, Lancelot, Tristan, and Queste du Graal; and if so, this volume was probably the second half of the work. It begins with folio xxvii of the ancient numeration, at the time when King Marc comes to Logres to seek to injure Tristan, and is chiefly occupied with that hero, the belle Yseult, and the rivalry of Palamedes, until a change in the story brings Lancelot to the front, and in folio clxv we have the curious description of the mistake which led to the birth of Galaad, told almost as in the printed Lancelot. With due alternation the story proceeds, taking in Tristan as a companion of the Quest, and describing the deeds of Perceval, Galaad and others, with some few gaps in the text, until folio 330 is reached, and there the MS. breaks off. A few pages back Tristan has been slain by King Marc, and then the meeting and parting of Lancelot and Galaad are described, the visit of the former to Corbenic and his vain attempt to enter the chamber in which he saw the Graal.

At first sight, this MS. would seem to be similar in kind with the lost French original from which Mallory's *Morte d'Arthur* was abridged, but there are variations and transpositions. The adventures of Tristan are vastly more numerous and extensive than either the *Morte d'Arthur* or the French *Tristan* recount them. The rivalry and jealousy between Palamedes and Tristan are much more largely illustrated by striking incidents which display the nobility of the two foes.

The date is traced in minute characters in the ornaments of the catchword on reverse of folio ccxx, thus—12 Aplis 1468.

This MS. was in the possession of Bishop Warburton at the time when Warton wrote his History of English Poetry, and is mentioned by the latter writer.

7418 TRISTAN CHLR. DE LA TABLE RONDE nouuellement Imprime a Paris, 2 vols. folio, Lettres Gothiques, *with two large woodcuts, fine copy in French calf, with the Arms of Madame de Pompadour in gold on the sides*, £100.

Paris . . . . Anthoine Verard . . . . deuant la rue neufue nostre dame . . . . s.d. [1503-4]

7419 ——— another copy, 2 vols. in 1, folio, 2 *large woodcuts, the final leaf* refait, *otherwise a fine copy in green* MOROCCO *extra, gilt edges, from Utterson's library*, £40. *Paris, Verard* (1504)

Didot had no copy of Verard's Tristan, but only the Paris reprint of 1533.

The most celebrated, and generally regarded as the most beautiful, of all the Round Table Romances. The story of Tristan was apparently unknown to Walter Map and Robert de Borron, in whose works there is no allusion to it; but we can see no reason to doubt its priority when we consider the straightforward statement made, in the first person, at the beginning of the book, that Luc or Luces of Gast was the first writer of the tale in French (he excuses the rudeness of his language on the ground of his English birth), when coupled with the words of Hélie de Borron, at the end of the Tristan, that he had only completed a work left unfinished by Luces de Gast, and his continuator, Gasse li Blont, and the same Hélie's assertion that Luces was the first compiler of Arthurian romance in a vernacular tongue. Furthermore, Raimbaud d'Orange

the troubadour, who died about 1173, mentions the story of Tristan as though he were familiar with it. Consequently it would be difficult to deny that Tristan existed in French, from the hand of Luc de Gast, about the year 1160; how much Gasse li Blont (Eustace Blunt) added to it is impossible to know; but we may be sure that Hélie de Borron, when he laid his great work of the *Bret* (*i. e.* the completed Tristan) before the feet of Henry III, about the year 1220, had taken enormous liberties with the text of his predecessors, and to him must be attributed the inweaving of stories about Lancelot and Arthur and other heroes of Map and Borron.

There are no stories in the remains of Welsh literature which indicate how the Tristans originated; only scattered allusions to the knight and his lady-love. Brittany probably furnished all the material: hence the title *Bret*.

7420 TRISTAN. Recueil de ce qui reste des Poèmes relatifs à ses aventures, composés en François, en Anglo-Normand, et en Grec dans les XII et XIII Siècles, publié par Francisque Michel, 3 vols. 12mo. *facsimiles, cloth*, £2. 16*s* 1835-39

The ancient metrical romance of Tristan was composed by an Anglo-Norman trouvère named Thomas, near the end of the twelfth century. He has not been identified with any other known Thomas, and is decidedly quite a different person from Thomas of Ercildoune, to whom, from the occurrence of the name of Thomas in the English Tristrem, Sir Walter Scott sought to attribute that work: This collection comprises other ancient poems relating to Tristan, including one in Modern Greek, composed apparently in the thirteenth or fourteenth century.

7421 TRISTAN von Meister Gotfrit von Straszburg mit der Fortsetzung des Meisters Ulrich von Turheim, herausgegeben von E. von Groote, 4to. 2 *plates, hf. calf*, 18*s* *Berlin*, 1821

7422 GOTTFRIEDS von Strassburg Werke, herausgegeben durch von der Hagen, 2 vols. in 1, 8vo. *plates, hf. morocco*, 10*s* *Breslau*, 1823

Gottfried's Tristan und Isolde was composed early in the thirteenth century after the French poem of Thomas. This edition contains the German poem, with its two continuations, and the old English poem of Sir Tristrem.

Lancelot, Queste du Graal, Mort d'Arthus.

Walter Map or Mapes (about 1170-90).

7423 LANCELOT DEL LAC. *On reverse of fol.* 181: fenist chi endroit maistre gautiers map son liure de LANCELOT DEL LAC, si comence a parler du saint graal . . . CHI COMENCHE LI LIURES DU SAINT GRAAL. *On obverse of* 212: CHI COMENCHE LI LIURES DES MORS ARTUS GAUAIN & TOUS LES AUTRES COMPAIGNONS DE LA TAULE REONDE & TOUTE LA FINS

2 vols. large folio, *splendid Manuscript on Vellum, with* 72 *interesting* **Miniatures**, *and numerous illuminated initials,*

bound in old red morocco, gilt edges, in olive morocco cases, from the Sunderland library, £650.

Circ. A.D. 1300

This MS. is especially important by reason of its age and extent. It comprises about half of the Round Table romance of Walter Map, known in printed editions as Lancelot, apparently

because he was the most attractive personage of the plot. The miniatures are in character and design earlier than the actual date of the writing (they might indeed be ranked amongst the finer productions of the school of minute art which prevailed about 1250-70), and the text also represents the Norman language of Henry III's time—facts which may be taken to prove that the work was transcribed from an older MS. probably dating from the middle of the thirteenth century, or within about fifty years of the death of Walter Map. Although more ample in its text (especially in the narration of the Quest of missing Lancelot, in which there occurs a long series of adventures wholly omitted in the printed editions), and notwithstanding some transpositions in the sequence of the plot, it is still curious how closely the story in this MS. resembles the work as put in type by Vérard and others, notwithstanding the modernization of language in the printed books. Coupling this with the certainty that we have here a text of about the year 1250, we are compelled to reject the theories of many writers that the printed editions represent later compilations from early fragmentary stories rather than the genuine compositions of Walter Map and Robert de Borron.

The text begins in the middle of the adventures of Guerches and Saigremors, at the place where the former replies to the young lady he has saved from violence, "ma volentes est tele q iou mē voel aler ia au vespre car bn. sachies q iou ne gerra a nuit en ostel nul se iou ne gis en lostel a la iouene dame de qui iou me parti na mie grāment ala fontaine v iou v' trouai." The story then proceeds to (fol. 73) where Lancelot, held in captivity by Morgain la Fee, learns that his gaoler is a lady; after which a lacuna of two or three leaves occurs; the story of the Abbey of Petite Aumosne follows, and the work goes on unbroken to the end of the "liure de lancelot del lac, si commence a parler du saint graal" (fol. 181). The first leaf of the Graal is missing, and folio 182 begins with the return of Bohort and Lyonel to Camelot. Next succeeds the story of Galahad and the Quest, as far as the adventure of Perceval with the Serpent and the Lion (fol. 204); followed by a gap of some twenty leaves, and then the Romance is resumed (fol. 205) with the arrival of Galahad and Perceval before the castle where Perceval's sister lies dead. It proceeds thenceforward uninterruptedly to the point where Galahad, Perceval, and Bohort are cast into prison by King Escorant (fol. 211). After this one leaf is missing, and on fol. 212 begins the Mort Artus, which is carried on to fol. 257, where the MS. ends with the slaying by Ywains of the "fieus au roi de Saissoigne," at the first battle between Arthur and Mordred. The last words are "mesires y. le fiert si durement q' lui perche lescu et le haubierc et lui met le fiert del glaiue pmi le cors tout outre, il lempaint bn. si lemporte del cheval a tr̃e et al" Thus about four leaves are wanting to make the romance complete at the end.

7424 LANÇELOT DU LAC. Le premier [le second et le tiers] volume||De lancelot du lac nouuellement imprime a Paris . . . 3 vols. in 2, large folio, LETTRES GOTHIQUES, *double columns, large fine woodcuts, quaint titles, the letter L (e) with the usual prospective and retrospective head, magnificent copy in red morocco, joints, gold borders and gilt edges, by Lewis, from the Yemeniz and Didot collections*, £325.

Cy finist le premier volume de la table ronde lancelot du lac. Imprime a paris Lan mil quatre cens quatre vingtz et quatorze. Le premier iour de Iuillet pour Antoine verard Libraire demourant a paris. (At end of Vol. III:) *Cy fine le derrenier volume . . . Imprime por anthoine verard* (1494)

One of the grandest books that issued from the French press in the fifteenth century. It is by far the finest edition of Lancelot. This copy belongs to the impression which has forty-five lines per column.

7425 LANCELOT DU LAC, 3 vols. sm. folio, *numerous woodcuts, a fine copy in old French green morocco, gilt edges*, £80.

Paris, Jean Petit (et Mich. Le Noir), 1513-20

7426 LANCELOT DU LAC, nouvellement imprime, 3 vols. in 1, folio, LETTRES GOTHIQUES, *double columns, large woodcut, blue morocco, blind-tooled, gilt edges*, £22. 10*s* *Paris, Jehan Petit*, 1533

7427 ——— another copy, 3 vols. in 1, folio, *blue morocco extra, Arms on sides, from Roscoe's and Sir William Tite's collections*, £35. 1533

Didot's copy fetched 1900 fr.

7428 LA QUESTE DEL SAINT GRAAL: in the French prose of (as is supposed) Maistres Gautiers Map, or Walter Map, written by him for the love of King Henry his Lord, edited from MSS. by F. J. Furnivall, 4to. *hf. bd.* £2. 2*s* *Roxburghe Club*, 1864

This is a full and excellent text of the fourth part of Walter Map's romance of *Lancelot*.

7428* LANCELOT OF THE LAIK: a Scottish metrical Romance (about 1490-1500) re-edited from a MS. by W. W. Skeat, 8vo. *sd.* 8*s* *Early Engl. Text Soc.* 1865-70

7429 LE MORTE ARTHUR: the Adventures of Sir Launcelot du Lake (*in English verse*), 4to. *hf. bd.* £5. 15*s* *Roxburghe Club*, 1819

A spirited poem, composed about the middle of the fifteenth century, and apparently derived from the French Lancelot.

7430 MORTE ARTHURE, or the Death of Arthur, edited from Robert Thornton's MS. by Edmund Brock, 8vo. *sd.* 7*s*
Early Engl. Text Soc. 1865-71

Written about the year 1390, and derived from the French Lancelot. It is a totally different work from the preceding article—much more extensive.

7431 Y SEINT GREAL, being the adventures of King Arthur's Knights of the Round Table in the Quest of the Holy Greal, and on other occasions, *in Welsh and English*, edited by the Rev. Robert Williams, 3 parts, 8vo. *sd.* 10*s* *Hengwrt MSS.* 1-3, 1874-76

7432 ——— the same, bound in 1 vol. 8vo. *calf gilt*, 12*s* 1874-76

The Welsh MS. from which this is printed dates from the early part of the fifteenth century (it may have been copied from one of greater age) and contains in its first part a translation from the Queste du Saint Greal. The second part is taken from the second part of the *Histoire du Graal.* This Welsh translation has an independent value as showing what Welsh names correspond to the French ones, and as containing traces of the concurrent British legends of King Arthur and his Knights.

The Lancelot romance was written by Walter Map sometime before the death of Henry II of England (1189), probably about 1170. His materials were the Welsh tales with which his childhood was familiar (the younger son of a Welsh mother and a Norman father, he was born in Glamorganshire about the year 1130-40) and the romantic chronicle known as the Brut, to which Geoffrey of Monmouth (about 1140) had given currency in Latin prose; which Wace (about 1160) had put into French rhyme; and which Layamon was soon (probably about 1180) to translate into English. [The modern Welsh writers, and even Herbert Coleridge, seem uniformly to confound Walter Map with the "Walterus Oxinefordensis Archidiaconus" whom Geoffrey of Monmouth mentions in his preamble as having given him the Welsh or Breton MS. to translate; which is an obvious absurdity, as Walter Map only became Archdeacon of Oxford in 1196. But it is equally strange that Thomas Wright, Allibone, and other modern English compilers, do not mention the former Walter, who is named by Tanner and Fabricius "Gualterus Calenius," and said to have been Archdeacon of Oxford about 1120. From the language of Geoffrey with regard to him, he must have been a scholar of considerable learning.] There is a third element in the Lancelot which cannot be traced to a certain origin, but which must have been derived from some other source than the legends above referred to;—that is, the introduction of the Grail, the prominence it acquires as the narrative proceeds, and the mystic character of its story. There is no doubt some undercurrent of reality in the account given by Robert de Borron, in the Histoire du St. Graal, of the "livre de merveilles," which in the year 717 came into the hands of the feigned author of that romance. San Marte has pointed out the connexion between the description of the fabulous Grail Kings and the popular ideas towards the middle of the twelfth century concerning the Knights Templars, and has made it clear that the Holy Grail of the Romances originated in the extravagant notions prevalent in the south concerning the emerald cup which had been found at the taking of Cæsarea in 1101 by the Crusaders, and which was then (and is now) preserved in Genoa. M. Hucher on this subject draws attention to the figure of a basin, or some such vessel, which appears on many Celtic seals and sculptures of even earlier periods. The lost original by Guyot le Provençal, from which Wolfram von Eschenbach (in 1204) composed his Parzifal, and from which also the earliest German Titinel (now existing only in fragments) was derived, might have elucidated this matter. It seems, however, probable from the mention of the mysterious book found at Toledo, of which Wolfram (after Kyot or Guyot) speaks, and some of the names used in the German Partzifal, that the Grail was grafted on the Arthurian romances from a fable of Mozarabic origin which the Angevin Knights of Henry II's court might have carried with them from the south of France, just as the Breton Knights of William the Conqueror's army had brought with them some of the legends which were used by Geoffrey of Monmouth, Wace, and Luc de

Gast. Then Walter Map, having written, in three parts, his romance of the Round Table with what we may call *Deeds of Love and War: Arthur, Guinevere, and Lancelot*, these three central figures surrounded by various minor ones,—was led to add a fourth part in which the Quest of the Grail was to be an arduous task attempted by the Knights of Arthur's court; and finally to complete his work in a fifth part by relating the death of Lancelot and disappearance of Arthur. This last part was styled the "Mort d'Artus," a title which was usurped as the designation for Sir Thomas Mallory's English book. This English romance is probably a mere adaptation from the work in which Rusticien de Pise, or some other, abridged the contents of several Arthurian books. Some such work Rusticien had been asked to perform by the Prince Edward (afterwards Edward I of England) on his way to the Holy Land in 1270. There is a confusion in these titles which has often misled modern writers, and Graesse in "die grossen Sagenkreise," as well as Albert Schulz (San Marte) has erroneously described the first edition of the Lancelot (1488) as the *great Arthur Romance*, and as a different book from the well-known Lancelot.

After Walter Map's first part had found favour and popularity amongst the Norman Knights, Robert de Borron took up the subject, but with less vigour and imagination than his predecessor, and (either alone, or in collaboration with Map), compiled the *History* of the Saint Graal as a commencement to the stories of the Round Table, drawing all the first part of it from new and foreign sources as indicated above, but in the second part making the current of the story flow into the stream of Arthurian legend. M. Paulin Paris, who had treated extensively on the subject of the Round Table Romances, was induced, on the publication in 1841 of a newly discovered poem on the Saint Graal dated 1191, to set aside his former views, and to contend that Robert de Borron only wrote a poem in two parts—Joseph of Arimathea, and Merlin (including the lives of Arthur, Guinevere, and Lancelot), to which someone else added a third poem on the History of the Grail; that all the three parts were considered to be De Borron's work, and were reduced to prose at the beginning of the thirteenth century by anonymous compilers; and this first prose compilation was almost totally different from the current prose romances which only took their present shape in the fourteenth century. (The Lancelot MS. described above is enough in itself to prove this opinion false.) A MS. said to be of the thirteenth century (now in Mr. Huth's library) was discovered amongst the Comte de Corbière's books in 1869 by Paulin Paris, and recognized at once as the actual French original (previously unknown) of Sir Thomas Mallory's English *Morte d'Arthur*. M. Paris also considered that it represented the most ancient reduction to prose of the Round Table poems. But in the Didot collection there was a MS. containing in prose "Joseph d'Arimathie, Merlin, Queste du St. Graal," dated 1301, which M. E. Hucher (who published portion of it) regarded as a copy of the most ancient prose book on the subject, and as being the real work of Robert Borron, from which the poem was merely derived by a contemporary anonymous writer. This latter view is probably much nearer to the truth, and is less shockingly contrary to the evidence afforded by various thirteenth century MSS. which Paulin Paris must have forgotten to consider when he revolutionized his first opinions. The epilogue of the Tristan, and the prologue of the Gyron, in several thirteenth century MSS. contain solid testimony which cannot be upset by a notion that the later MSS. and the printed texts in which that epilogue and prologue are repeated, were recompilements made in the fourteenth century.

Histoire du Graal. Robert de Borron (about 1180).

7433 SAINT-GRAAL. CEST LHYSTOIRE DU SAINCT GREAAL, qui est le premier liure de la Table ronde . . . ensemble la QUESTE dudict sainct Greaal. Faicte par Lancelot, Galaad, Boors, et Perceval qui est le dernier liure de la table ronde, 2 vols. in 1

small folio, *title printed in red and black within woodcut borders, woodcuts throughout the text, fine copy in blue* MOROCCO, *gilt edges, by Duru*, £120.

Paris, Philippe le Noir, 1523

The Didot copy fetched 7600 francs.

"One of the most remarkable editions of these romances is that of Paris, in folio, published in 1516, in which the history of the Grëal is divided into two branches."—"*Bergmann.*
"Philippe Le Noir en donna à Paris, en 1523, une réimpression qui est tout aussi rare que l'édition originale (de 1516)."

Francisque Michel.

"The Sangreal is the scarcest romance of the Round Table."—*Dunlop.* This romance was, about A.D. 1170, compiled (according to some of the MS. copies, and as generally believed) by Robert de Borron, a knight of Henry II's court. He is unnamed in the printed book, but anonymously professes to transcribe or translate from a book written in A.D. 717 by a "preudhomme," who leaves himself nameless, declaring that he morely copied from a marvellous "livret" which had been given him by "Nostre Seigneur." Notwithstanding the age of this feigned authorship, there are references in the text (ex. gr. at end of Vol. I) to "Merlin, Lancelot du Lac, Tristan, et aultres livres qui ont este faict de la table ronde," which prove the Saint Graal to be of later date than those. There is no reason whatever to infer, as Dunlop and others have done, that Walter Map had anything to do with the compilement of this book. It was written evidently to supply an opening chapter in the story of the Grail, the *Quest* of that sacred vessel (Walter Map's genuine work) having been already published as a late part of the Lancelot romance, but its original history being nowhere sufficiently described. After Robert de Borron had carried the chronicle of the Grail from the time of the Crucifixion and the wanderings of Joseph of Arimathea to the period of the Round Table, he then added to it *his* Quest of the Grail (what M. Hucher describes as the Little Grail), in which, as in the works of Guiot and Chrestien, it is achieved by Perceval. The old printed edition, and the MSS. they followed, did not adopt this story, but transferred from the Lancelot those chapters in which Galaad's birth, adventures, and successful achievement of the Quest are contrasted with the failure of the others, including Perceval himself. It is to be supposed that Map preferred to give to a child of his own hero (Lancelot, whose amours precluded himself from it), the glory which had been assigned by others to Perceval; still leaving to the latter a sort of semi-triumph. It is M. Hucher's opinion that the *grand Graal* as given in the Lancelot was the result of collaboration between Robert de Borron and Walter Map, and that De Borron then rejected or recast his earlier work.

7434 SEYNT GRAAL or the Sank Ryal: the History of the Holy Graal, partly in English verse, by Henry Lonelich, Skynner (temp. Henr. VI), and wholly in French prose by Sires Robiers

de Borron, edited by Fr. J. Furnivall; with a prefatory Essay by San Marte and an Appendix; a reprint of the early French verse Romanz de l'Estore dou Graal; a note on the early Byrons and Robert de Burun by Ch. H. Pearson, an essay on Arthur by Herbert Coleridge, and the Birthe and Engendrure of Mordret, 2 vols. 4to. *hf. bd.* £4. 10*s* (*Roxburghe Club*, 1861-63)

Mr. Pearson endeavours to prove that Robert de Borron was an ancestor of the family of Lord Byron, that he lived in the north of England, and died in the year 1202, being then about sixty years of age.

7435 LE SAINT GRAAL, publié par E. Hucher, Tome I, 12mo. *sd.* 5*s* *Le Mans*, 1874

Containing, besides a most interesting introduction, the smaller prose Grail and Merlin which are contained in some four or five MSS. only, and which, under the name of the *Petit Saint Graal*, M. Hucher ascribes to Robert de Borron before he met Walter Map. In the little Grail, Perceval, not Galahad, is the achiever of the Quest.

7436 JOSEPH OF ARIMATHIE, otherwise called the Romance of the Seint Graal, an alliterative poem written about A.D. 1350, from the unique MS., by Skeat, 8vo. 5*s* *Early English Text Society*, 1871

Percival of Wales. [Walter Map (1180);] Chrestien de Troyes (1191); Gautiers de Denet (1200); Manessier (1210).

7437 PERCEVAL LE GALLOYS. Tresplaisante et Recreative Hystoire du Trespreulx et vaillant Cheuallier Perceual le galloys Jadis cheuallier de la Table ronde. Leql. acheua les aduētures du saīct Graal, folio, lettres Gothiques, *double columns, lower border of the title in facsimile, from the Yemeniz collection, fine copy of this extremely rare Romance, which has never been reprinted. In red morocco, from the Yemeniz Library*, £40.

(At end) *Imprime a Paris, pour hōnestes personnes Jehan sainct denys et Jehan longis*, 1530

Very rare; no other edition having been printed. Didot's copy fetched 2800 francs.

The four additional leaves, "Elucidation du St. Graal," were not inserted in this copy.

Five different writers in the twelfth century treated the story of Perceval in the French tongue; in five widely varying books. They were Walter Map, Robert de Borron, Chrestien de Troyes, the Bishop of Cambray (? Oger de Wavrin) and Guiot the Provençal. The works of Chrestien and Guiot were in verse, the other three in prose. The stories of Robert de Borron and of the Bishop of Cambrai have only lately been published, as well as Chrestien's poem; Guiot's is wholly lost except in its German paraphase; Walter Map's has always been in circulation as a portion of the Lancelot. The old printed romance was only translated into prose in the fifteenth century, from the poem written about 1190, by Chrestien de Troyes (continued and finished by Manessier about the year 1210). The poem derived its origin partly from Walter Map's Lancelot, partly from Robert de Borron's first St. Graal, and probably also from other sources now unknown. The achievement of the Quest is ascribed to Percival, according to the original plot of the story, before Galahad was created by Walter Map, and in accordance with the hero's name: Pyr-cyfail, Per-ceval = the *Præsocius* or Foremost Companion. The name of the hero, who in the Welsh story is credited with the adventures of Percival, is Peredur—a name often found in old Cymric poems, but not in connexion with Round Table legends. By Geoffrey of Monmouth, one of the British heroes is spoken of as *Peredur mab Eredur*, a jingle which seems to suggest that Peredur is simply a form of Mab Eredur = Eredur's son, and the name Eredur itself may be akin to Arthur, Arthur being probably a Pictish Ard-ur, as elsewhere hinted in this catalogue, or a Gaelic Ard-tur = *altus Dux, Imperator*. The curious dis-

similarity between the names of Peredur and Perceval, which has led to so many ingenious expedients to explain its cause, would easily be accounted for by supposing that among the Welsh contemporaries of Walter Map and Borron, the hero was recognized as *Mab Eredur per-ceval* (Ap Eredur y pyr-cyfail) = Arthurides, Princeps Sociorum,—the particle *pyr* having in composition the same meaning as *præ* or *pro* in Latin.

——— *see* Peredur *in the* MABINOGION.

Percival of Anjou. Guyot (1190-5); Wolfram (1200)

7438 WOLFRAM VON ESCHENBACH, *Althochdeutsch*, zweite Ausgabe von Karl Lachmann, 8vo. *hf calf*, 7*s* 6*d* *Berlin*, 1854

Containing the Lieder, Parzival, Titurel, und Willehalm (Gwillams de Orangis).

7439 WOLFRAM VON ESCHENBACH, Parcival, Rittergedicht, übersetzt von San-Marte—Wolframs Lieder, Wilhelm von Orange, und Titurel, und Albrecht's Titurel, übersetzt von San-Marte—2 vols. 8vo. *cloth boards*, 9*s* *Magdeburg*, 1836-41

7440 ——— the same, 2 vols. in 1, thick 8vo. *hf. morocco*, 10*s* 1836-41

It might be assumed that Kyot le Provençal, from whose lost poem Wolfram derived his Partzifal, simply adopted the names of heroes] and a part of his story from the *earlier* Quest of Robert de Borron, and the Lancelot of Walter Map, were it not for the circumstance that the legend of the Grail was evidently derived from southern compositions and fables from the east. This spiritual allegory (drawn into the plot of Arthurian romance perhaps between 1170 and 1180, and thenceforward becoming their most important element) must consequently have been adopted and adapted by Robert de Borron from some Angevin, Spanish, or Italian tradition originating from the Crusades. The same source was probably utilised by Kyot (that is, if he were indeed identical with Guyot de Provins, as many have supposed), with the help of experiences derived from his peregrinations in Spain and Palestine (1170-1185). It was from Walter Map's Lancelot that Chrestien de Troyes derived his Perceval, perhaps in the transition-time when the first separate sketch of the Quest by De Borron was being incorporated in the Lancelot, before it had yet reached the ultimate shape in which we now have it from the collaboration of Map and Borron. Consequently there would have been so much difference between Chrestien and Kyot, that it is easy to understand why the latter, bringing out his work a year or two after the former, would frequently sneer at the falsifications of his northern rival, as he does in fact. Kiot's Percival appropriated part of the story as in Lancelot, and several names of heroes, but with bold variations, and a great deal which must be ascribed to his own invention, or to an unknown original source that seems to be indicated by the mention of a MS. brought from Toledo (suggesting a comparison with the *livret de merveilles* which furnished De Borron's History of the Grail). Similar deductions can be made from the Provençal or Limosin names which he uses, as in the name *Mont Salvach*, which is given to the Castle where the Graal is seen by Percival; and the circumstance that the hero is not merely a Welshman by extraction, but is a Prince of Anjou, belonging to a royal Spanish house.

Kiot or Guiot le Provençal was a troubadour, who seems to have written in the language of the trouvères—a personage with whom we are told not to confound the trouvère Guiot de Provins, who lived at the same time (not, as San-Marte supposed, at a later date). Guiot was a minstrel at the coronation of the King of the Romans in 1169 (not in 1181 as in the Hist. Litt. de la France), became a monk about the year 1190, and wrote his satirical "Bible" late in life, but we cannot say when. It is perhaps unlikely that the author of the "Bible" wrote the Parcival.

Owen. Chrestien (1180); Hartmann (1190).

7441 IWEIN der Riter mit dem Lewen getihtet von dem Hern. Hartman dienstman ze Ouwe, herausgegeben von Benecke und Lachmann [mit Wörterbuche], 2 vols. in 1, 12mo. *pp.* 444 *and* 593, *hf. morocco*, 9*s* *Berlin*, 1827—*Göttingen*, 1833

Iwein was the Owen or Ywain [E Wein, or y gwain = the Sprightly] of the

Welsh and Breton tales, and also plays a considerable part in the Lancelot. Chrestien de Troyes wrote his story towards the end of the twelfth century, in a French poem which is sufficiently like the Jarlles y Ffynnawn of the Mabinogion to show that they come from a common source. Hartmann was in England (probably after returning from the Holy Land) for a considerable time, and became familiar with Chrestien's poem, which he afterwards rendered into German verse. The oldest MS. dates from about the year 1200.

7442 IWAN och GAWIAN (*in old Swedish of the fifteenth century*), 8vo. *hf. calf*, 4*s* *Stockholm, Svenska Fornskr. Sällsk.* 1845

——— *see* Jarlles i Ffynawn *in the* MABINOGION.

——— *see* Minnesinger, *ante*, No. 7338

Gawain. (? 1200)

7443 SIR GAWAYNE and the Green Knight: an alliterative Romance-poem (about 1360), re-edited from MS. by Rich. Morris, 8vo. *sd.* 10*s* *Early Engl. Text Soc.* 1864-69

7444 GOLAGRUS AND GAWAIN. The KNIGHTLY TALE OF GOLAGRUS AND GAWANE, and other ancient Poems [reprinted from the originals, printed by W. Chepman and A. Myllar in 1508, and edited by David Laing], 4to. black letter, *woodcuts, some leaves as usual inlaid, morocco extra, gilt edges*, £8. *Edinburgh*, 1827

7445 ——— the same, 4to. **printed on vellum**, *half morocco, uncut*, £80. 1827

One of the four copies in this state, and one of the five perfect copies. Seventy-six copies were rescued from destruction by fire (four of them printed on vellum), all of which except five were damaged by fire, and partially inlaid.

This vellum-printed copy has an extra title to the tale of the "Tua Mariit Wemen," which bears the words "The thre Wantoun Wyffis." It also has two extra leaves in the "Gest of Robyn Hode."

The Scottish poem on Gawain is believed to have been written early in the fourteenth century. It is followed by Dunbar's Golden Targe, the Flyting of Dunbar and Kennedy, Dunbar's Three Wanton Wyffis, Sir Eglamour of Artoys, a Gest of Robyn Hode, etc.

Gawain is one of the most prominent characters in the romance of Lancelot, at whose hands he met his fatal injuries in a duel.

Giglan, Wigalois. (*cir.* 1200)

7446 WIGALOIS der Ritter mit dem Rade, getihtet von Wirnt von Gravenberch, herausgegeben von Benecke, 12mo. *pp. lxiv and* 768, *hf. morocco*, 6*s* *Berlin*, 1819

The Knight of the Wheel was Gawain's son. Wirnt translated this German poem about 1212, from a French metrical original now unknown. When the hero first announces himself, it is as Gwi von Galois, afterwards contracted to Wigalois = Gwy le Gallois (Gwy or Gwych), Gwy = the Gallant, Giglan may be Gui galant, or Gui galois.

Guiron. Helie de Borron (1220).

7447 GYRON LE COURTOYS Auecques la deuise des armes de tous les cheualiers de la table ronde, folio, **Editio Princeps**, *curious woodcuts, fine copy in red* MOROCCO *extra, gold tooling on sides, gilt edges, by Wright*, EXCESSIVELY RARE, £55. *Paris, A. Verard, s. d. circa* 1500

Didot's copy, with the title and another leaf in facsimile, fetched 1300 fr. *plus* auctioneer's commission. The Yemeniz copy, a fine one, sold for about £240. The prologue, in which the book is dedicated to Charles VIII, is (*mutatis mutandis*) the same as in the Lancelot.

A dirty and wormed copy fetched 1500 fr. at Paris in 1876.

This copy does *not* bear a title printed on the obverse of the first leaf (the

reverse of which contains a large woodcut), although it is certain that some probably the later, copies were so issued. The last leaf in exact facsimile.

Mr. Utterson, to whom the copy formerly belonged, has prefixed a leaf from which the above title is taken, containing a facsimile in manuscript of the titular words as he found them in some other copy. That variations exist between copies is shown by the circumstance that Brunet remarks that folio c is marked CIIII, whereas in this copy it is printed correctly, and the book has, moreover, a Prologue, of which he makes no mention.

The story of Guiron was composed by the knight Hélie de Borron, at the request of Henry III of England, early in the thirteenth century. We know nothing of any British legend on which it is based, but the name of Guiron (Gwirion) means the Honest, or the Chaste Man (Gwyrin). The most striking feature of the story is the conduct of Guiron in his first love-affair, which is skilfully drawn so as to bring his character tacitly into strong contrast with that of the heroes whose names are linked with Guinevere and Yseult. Guiron was a pattern of truth, valour, and courtesy; and his story is one of the most interesting of the Round Table romances. Francis I was so fond of it that he commissioned Luigi Alamanni to render it into Italian verse, and thereby became the originator of the Poet's Girone il Cortese.

Brunet says of this edition, "Celle de Vérard est la plus belle et la plus recherchée, et les exemplaires complets en sont fort rares."

Mort d'Arthur (*the later compilation*).

Rusticien de Pise (1270-80).

7448 **Morte darthur.** THE STORY OF THE MOST NOBLE AND WORTHY KYNGE ARTHUR, the whiche was one of the worthyes chrysten, and also of his noble and valiaŭte knyghtes of the rounde Table, sm. folio, black letter, *numerous rude woodcuts, wanting last two leaves of text*, c iii-vi, m iv-v, o viii, s viii, O ii, iii, *and having Title, Prologue, Table, &c. in facsimile, calf gilt*, £15.

W. Coplande, 1567

An excessively rare edition of one of the most popular of the Romances of Chivalry, unknown to Ames and Herbert. Lowndes cites only Dent's copy, and Utterson's (imperfect), and Dr. Dibdin expressly stated "*A third copy is not at present known.*" Dent's copy was again in the market at the Perkins sale, where it fetched the sum of £120.

From the wording of Caxton's prologue, it would appear that Sir Thomas Mallory had condensed several French books into one English work. Caxton himself apparently thought so; but a MS. (now in the Huth library) was discovered a few years back, which proved to be the French original from which the Morte d'Arthur was translated into English. In the Huth catalogue it is described as of the thirteenth century, but it may not have been quite so early

The name Mort Arthur is misapplied by the English story-tellers; it properly belongs to the fourth part of Walter Map's great Romance, but is used by them to cover the whole cycle of Arthurian fiction.

7449 ARTHUR. THE MOST ANCIENT AND FAMOVS HISTORY OF THE RENOWNED PRINCE ARTHUR King of Britaine, Wherein is declared his Life and Death . . . . . As also, all the Noble Acts, and Heroicke Deeds of his Valiant Knights of the Rovnd Table . . . . 3 vols. in 1, small 4to. *woodcut frontispieces*, black letter, *fine copy, crushed brown morocco extra, gilt edges; the sides elaborately tooled after an old English pattern exhibiting elegant geometrical figures, with golden stars in the spaces; probably unequalled as a specimen of Rivière's work*, £21. *William Stansby, for Iacob Bloome*, 1634

The last black letter edition in which the entire original text of Sir Thomas Mallory is supposed to be found.

7450 ARTHUR. The Byrth, Lyf, and Actes of Kyng Arthur; of his noble Knyghtes of the Rounde Table, their merveyllous enquestes and aduentures, Thachyeuyng of Sanc Grael; and the end Le Morte Darthur [edited by Upcott] . . . with an introduction and notes by Robert Southey, 2 vols. 4to. *hf. bd. morocco*, £5. 5*s* 1817

7451 ——— LARGE PAPER, 2 vols. imperial 4to. *bds.* RARE, £10. 1817

Reprinted from Caxton's edition. The large paper copies have become very scarce.

7452 MORT D'ARTHUR, Sir Thos. Mallory, reprinted (from the 1634 edition), 3 vols. 18mo. *engravings, calf neat*, 7*s* 6*d* 1816

7453 MORTE DARTHUR, Caxton's edition revised for modern use, by Strachey, 12mo. *cloth*, 3*s* 6*d* 1871

On the discovery of a MS. of the latter part of the 13th century (now in the Huth library) containing the original French text of Sir Thomas Mallory's book, Paulin Paris made a most extraordinary change in all his former opinions, as remarked in the note upon Lancelot. But it is at least rash and inconsiderate to revolutionize the laboured deductions from many well ascertained facts, with so little cause. Because a French MS. of the year 1300 shows agreement with an English text of the fifteenth century, why should that fact be taken to prove that various well-known thirteenth-century prose texts, which contain substantially the same matter and method as printed French volumes of the fifteenth, are merely perverted compilations from earlier *poems*, made by "arrangeurs du 14e siècle?"—Who denies that Walter Map wrote the *Lancelot*, and that he did so about 1170? Yet who has ever seen the least fragment of evidence that the Lancelot or any part of it was written in verse? Who has ever seen an early poem of Guiron's story, or anything to contradict Hélie de Borron's preface to that work? The discovery of Grail poems in early MSS. and their agreement with prose Grail episodes of later execution, proves no more against the theory that the oldest prose books represent original texts of their reputed authors, than the discovery of Chrestien de Troyes' poem on Percival, undoubtedly written about 1190, would make us infer that it was written before the Percival portion of the prose Lancelot, of which all the MSS. are so much later in date.

Meliadus. Rusticien de Pise (1280).

7454 MELIADUS DE LEONNOYS. Ou present volume sont contenus LES NOBLES FAICTZ DARMES DU VAILLANT ROY MELIADUS DU LEONNOYS: Ensemble plusieurs autres nobles proesses de Cheualerie faictes tant par le roy Artus, Palamedes, le Morhoult dirlande, le bō cheualier sans paour, Galehault le brun, Segurades, Galaad, que autres bons Cheualiers estans au temps dudit roy Meliadus, folio, *beautiful copy from the private library of King Louis Philippe (Palais Royal), red morocco super extra, gilt marbled edges*, EXTREMELY RARE, £48. *Paris*, 1532

A poor copy of the edition of 1528 fetched about £75 at Didot's sale.

Meliadus was the father of the more celebrated Tristan, but the romance relative to the latter was compiled earlier, and contains a different account of that hero's mother and his birth. In Meliadus, Tristan's father is made to play a corresponding (or rather *co*-responding) part to that by which the lives of Tristan and Lancelot are distinguished. According to the prologue of the volume, and to the usually received accounts, the story of Meliadus was compiled by Rusticien of Pisa (the writer who took down, in barbarous French, from Marco Polo's dictation, the first edition of the latter's travels) at the request of Edward I of England, about 1270 to 1275. The prince on his way to the Crusades is said to have left his copies of the Round Table Romances in the hands of Rusticien, giving him the commission to harmonize and complete them—a task beyond the honest writer's power. The fifteenth-century editor who modernized the book for the press, complains of the confused and erroneous system on which Rustician worked, but which it was impossible then to alter.

The above edition is headed on every alternate page "le premier volume," but there is no other, and the work is complete in itself; the error arising from the circumstance that Meliadus and Guiron le Courtois were generally written together in one MS. The preface of Guiron also was frequently put in front of the former—as, in fact, is the case in this very edition; and the authorship of Meliadus attributed in consequence to Hélie de Borron, Henry III's romancist.

7456 [MELIADUS] GLI EGREGI FATTI DEL GRAN RE MELIADUS, con altre rare prodezze del Re Artu, di Palamides, Amorault d'Irlanda . . . e altri valorosi cavalieri di quel tempo, 12mo. *a beautiful copy, both large and fine, in morocco, gilt edges, by Belz-Niedrée*, £5.
(*on title*) *Aldus*, 1560 (*at end*) *Venetia per Isepo Guiglielmo Vicentino*, 1558

The *Parte Prima* of an excessively rare version, which is also one of the scarcest of the Aldine Collection; Renouard never saw it. The only copies which are mentioned of both parts, were sold for £35. 10*s* Hibbert, and £20. 10*s* Butler, and were imperfect in the first volume, whilst the above copy of this volume is in the finest possible condition. The leaf at the end, said to be blank by Brunet, has really the Aldine Anchor printed on it.

Ysaie. (1410-20).

7457 YSAIE LE TRISTE, FILZ TRISTAN DE LEONOIS, iadis cheualier de la table ronde, et de la royne Izeut de Cornouaille. Ensemble les nobles prouesses de cheuallerie faictes par Marc lexille filz du dit Isaye. Histoyre moult plaisante et delectable, sm. folio, FINE COPY, *blue morocco extra, gilt edges, from Utterson's library*, £70.
Imprime à Paris pour Galliot du pre [*at end* 1522]

THE RAREST AND FINEST edition of this celebrated Romance. The Solar copy fetched 2000 francs. The Didot collection could only boast of a small 4to. reprint by Bonfons, undated (about 1570), which fetched 1650 francs at the Didot sale.

This romance which introduces fairies among the *dramatis personæ*, and thus takes a special distinction of its own, is of unknown authorship and date, but was probably written about the beginning of the fifteenth century. The writer of the prologue speaks as if he merely corrected the language of an older original, but this was evidently a mere fabrication. It is only the origin of the hero which connects the romance with those of the Round Table. The chief battles it recounts are all between Christians and Saracens, and amongst the prominent characters is a goblin dwarf. The title of the above volume bears the words "nouvellement imprimé," but there is no record of any earlier edition than this, which is equally remarkable for its rarity, and its condition as a beautiful specimen of typography.

7458 TRISTAN. L'Opere magnanime dei due Tristani, cavalieri della Tavola Ritonda, 2 parts in 1 vol. thick 12mo. *good copy, hf. russia, rare, from the Sobolewski library*, 30*s* *Venetia*, 1555

Fetched 110 fr. Libri in 1847, £5. 18*s* in 1859.

The second part recounts the adventures of Ysaire le Triste under the name of "Don Tristano il giovane." This work was translated direct from a Spanish original.

Artus de Bretagne. (? 1440).

7459 ARTUS DE BRETAIGNE. Histoire des merveillevx faicts du preux & vaillant Cheualier Artus de Bretaigne. Et des grandes aduentures ou il s' est trouué en son temps, small 4to. *double columns, woodcuts, fine copy in blue morocco extra, by Duru*, £12.
Paris, Nicolas Bonfons, 1584

Written probably in the first half of the fifteenth century, as appears even from the facts adduced by Mr. Utterson to show that it was written early in the fourteenth. This romance only belongs to the Round Table cycle by reason of

the alleged descent of Arthur from Lancelot. It is a story of knightly wanderings and impossible deeds, and, either in the original or in Lord Berner's translation, supplied Spenser with the idea of the Faery Queene.

7460 ARTHUR OF BRYTAYN, The history of the moost noble and valyaunt knyght Arthur of lytell brytayne, translated out of Frensshe in to englisshe, by the noble Johan bourghcher knyght lord Barners, small folio, BLACK LETTER, *woodcuts, last two leaves mended, old calf, in a red morocco case,* £250.

Robert Redborne, n. d.

Lord Spencer's copy, Lord Ellesmere's, and the present, are the only perfect copies in existence. Even the imperfect copies are of the highest variety.

7461 HISTORY OF THE VALIANT KNIGHT ARTHUR OF LITTLE BRITAIN: a Romance of Chivalry, translated from the French by John Bourchier Lord Berners, *new edition* [edited by E. V. Utterson], small 4to. 25 *plates in facsimile of the Miniatures contained in an ancient MS. of the work,* BEAUTIFULLY COLOURED, *very scarce, russia, gilt edges, symbolically tooled sides, back restored,* £7. 1814

7462 ——— the same, LARGE PAPER, roy. 4to. *with double set of plates, the one plain, the other set* EXQUISITELY COLOURED AND ILLUMINATED *with gold and silver, hf. morocco, gilt top, uncut, only* 25 *copies printed,* £31. 10*s* 1814

Havelok the Dane. (1150).

7463 THE ANCIENT ENGLISH ROMANCE OF HAVELOK THE DANE; accompanied by the French text: with an introduction, notes, and glossary by Frederick Madden, 4to. *hf. morocco, uncut* £3. 10*s*

Roxburghe Club, 1828

7464 ——— the same, 4to. *hf. bd. Sir Frederick Madden's own copy full of MS. additions, corrections, and notes, the result of further research, written at various times between* 1830 *and* 1860, £12. 12*s* 1828

The ancient French poem "Le Lai de Coarant," which is the oldest form of the Haveloc story, was written before the year 1150, as is proved by the fact that Geffrey Gaimar abridged and altered it (in French) about that time. The two French poems are here annexed to the English one, which is believed to have been written in Lincolnshire about 1280. It was not derived directly from either as there are points of divergence in all three romances which point to the possession of independent sources by Gaimar and the Englishman. The mention of Arthur in the French poems as a royal predecessor connected with the Danish hero, enables us to affiliate the story to the Round Table fictions, although Sir Frederick Madden wished to create with it, and others, a cycle of Anglo-Danish romance. The real origin seems to be British as usual in the twelfth century. The name Cuaran born by Haveloc, while acting as a kitchen-knave, is said in the French poem to be a British word. Mr. Douce and Sir Frederick Madden vainly sought for its meaning in connexion with the idea of a scullion, but it really seems to be Guarant, Guarath (Gwaeraidd) = the Clown, or the Uncouth One.

Perceforest. (1440-50).

7465 PERCEFOREST. La Treselegante Delicieuse Melliflue et tresplaisante Hystoire du tresnoble, Victorieux et excellentissime

roy Perceforest, Roy de la grand Bretaigne . . . . En laquelle le lecteur pourra veoir la source & decoration de toute Cheualerie . . . 6 vols. in 3, folio, Lettres Gothiques, *best edition, very fine copy in red morocco extra, gilt edges, by Niedrée,* £70.
Paris, Galliot du Pré, 1528

Besides the Townley, the Roxburghe, and Utterson's copies, and one which I possessed a few years ago, no copy of the unmixed Dupré edition appears to have been sold for some years. There was none in the great Didot collection. "Edition la plus recherchée de ce roman, dont les exemplaires sont fort rares."—*Brunet.*

7466 PERCEFOREST. La Treselegãte Delicieuse Mellifiue et tresplaisante Hystoire du tresnoble Victorieux & excellentissime Roy Perceforest, Roy de la grant Bretaigne . . . . . Auecques les merveilleuses entreprinses, faitz & aduẽtures, du tresbelliqueulx Gadiffer, roy Descosse . . . 6 vols. in 3, folio, lettres Gothiques, *curious woodcuts, titles and initials, fine copy in veau fauve, gilt edges,* £25. *Paris, Egidius Gormontius,* 1531-32

The Didot copy fetched 1500 francs. This edition was printed by Gourmont for Jehan Petit and Philippe Lenoir, the mark of either of whom may be found at the end of the sixth volume.

This enormous and rambling romance (which belongs to the Roman Table series in so far as it professes to give the earlier history of Britain, begins with Brut, and refers to characters and incidents in the Arthurian series as having a certain connexion with the events related here), narrates the doings of Alexander the Great and Julius Cæsar in Great Britain, and the achievements of the hero Betis, who pierced the enchanted forest of Darnant and had his name changed by Alexander to Perceforest. When the throne of Britain was bestowed on him, the throne of Scotland fell to his brother. Wizards, enchanters, and necromancers are crowded into the pages of Perceforest, and give this fiction a strangely different colour from the older romances. Græsse believed that he could trace in it certain references to the English Wars of the Roses and to Henry VII, while the use of the word "Dauphin" for "Prince of Wales" pointed to French authorship. It is most probably a composition of the fifteenth century. None of the known MSS. is older than the second half of that century,

Books treating on the laws and customs of chivalry have taken their principal materials from Perceforest, in which the ceremonies of the tournament and other pageants are described with minute accuracy.

5. Franco-Gallic Cycle.

7467 ROMANS des Douze Pairs de France, 12 vols. sm. 8vo. *Paris,* 1833-48

7468 REALI DI FRANCIA (gli sei libri degli) neli quali si contien la generatione degli Imperadori, Re, Duchi, Principi, Baroni, & Paladini di Francia, con li gran fatti & battaglie da loro fatte, cominciando da Costantino Imperatore fino ad Orlando conte d'Anglante, 12mo. *fine copy in vellum,* 16*s* *Venetia* 1582

7469 REALI (LI) DI FRANCIA, ne' quali si contiene la generazione degl' Imperatori . . . e Paladini di Francia sino ad Orlando, 12mo. *vellum,* 7*s* 6*d* *Lucca, s. d.* (*cir.* 1700)

Beginning far behind the Douze Pairs de France, and telling their adventures in a somewhat different way from what appears in the separate French romances on those heroes, the "Reali di Francia" is nevertheless, like the English "Mort d'Arthur," a general compilation from the pre-existent

French stories of the earlier part of the cycle to which it relates. Thus it includes the tales of Berthe au grand Pié, Charlemagne, Roland, Bevis, Octavian, with a preliminary part in which the imposition of Christianity by Constantine upon his empire, and the Frank conquest of Gaul are recorded. It does not come down to the time of Roncesvalles. The author of this *prose* Reali di Francia is unknown, but the book is stated by Ferrario and others to have been written about the end of the thirteenth century. The Realia di Francia *in verse* is a work of much later date.

7470 SPAGNA. Libro volgar intitulato la Spagna, nel quale se tratta gli gran fatti & le mirabile battaglie qual fece il magnanimo Re Carlo Mano nella prouincia della Spagna, 16mo. *many rude woodcuts, olive morocco, gilt edges*, £2.
Venetia, p. Francesco, genero de l'Imperador, 1557
This poem is also of ancient date and character.

7471 CAMPEU CHARLYMAEN, or the Gests of Charlemagne; Bevis of Hampton, the Welsh version written in 1336; Purdan Padric, St. Patrick's Purgatory, etc. *in Welsh and English*, by Rev. Rob. Williams, 2 parts, 8vo. *sd.* 30*s* (*Hengwrt MSS.* 4, 5) 1878-80
These two parts contain all the texts, and the translations as far as the eighth chapter of Patrick's Purgatory.

For parts 1, 2, 3 of the Hengwrt MSS.—*see* No. 7431

Roland. Turold (1050).

7472 [CHANSON DE ROLAND.] Photographische Wiedergabe der HS. Digby 23, mit Genehmigung der Curatoren der Bodleyschen Bibliothek zu Oxford veranstaltet von Edm. Stengel, 8vo. 144 *photographed pages, bds.* 21*s* (*circ.* A.D. 1160) *Heilbronn*, 1878
The first genuine edition of the ancient poem which forms the basis of the Charlemagne stories, and which may also be called the first Epic in any modern language. It is curious that the lay of Rolland was already, at the time of the battle of Hastings, the adopted favourite of the Normans. The Northmen, after they had lost their original language and accepted that of Northern France, must have confounded in their minds Rolland and Rollo, or else the chanson recording the exploits of the Frankish hero would never have become what it was in 1066—their national war-song.
The Oxford MS. contains the oldest existing text.

7473 SONG of ROLAND, in English verse by John O'Hagan, 8vo. *bds.* 7*s* 6*s* 1880

7474 RUOLANDES Liet von Wilhelm Grimm, 8vo. *hf. calf*, 5*s* *Gött.* 1838
This text was translated, towards the middle of the twelfth century, by a certain Konrad at the desire of Henry the Lion or his Duchess Matilda, from Turold's French poem.

7475 **Ariosto,** ORLANDO FVRIOSO . . . nvovamente da lvi proprio corretto e daltri canti nvovi ampliato, sm. 4to. *old calf, from the Sunderland library*, £20. *Stampato in Vinegia per Aluise Torti*, 1535
A RARE EDITION. Title in red and black with head of Ariosto. Signs. A-Z, *a-hiiij* in eights (including title). This contains the 46 cantos.
The first edition, printed nineteen years before, fetched at the Sunderland sale, December, 1881, £300.

7476 ——— Orlando Fvrioso . . . et di piv aggivntovi in fine piv di cinqvecento stanze del medesimo avttore, non piv vedvte, sm. 4to. *fine copy old calf gilt*, £10. *Vinegia, Figlivoli di Aldo*, 1545
A RARE and IMPORTANT EDITION, being the FIRST in which the 5 CANTOS of a NEW BOOK APPEAR. Contains 247 numb. ll. and the Anchor on a separate leaf at end. Then follow the five new cantos on 28 leaves.

7477 ARIOSTO, ORLANDO FURIOSO. . . . . con alcune Stanze del S. Aluigi Gonzaga . . . . aggiuntovi per ciascun canto alcune allegorie . . . small 8vo. *a woodcut to each book of the text, very fine copy in old red morocco, by De Rome,* £5. 5*s*
Vinegia, G. Giolito de Ferrari, 1546

7478 ——— ORLANDO FURIOSO con alcune STANZE et cinque Canti d'un nuovo libro del medesimo nuovamente aggiunti . . . small 4to. *with the same woodcuts as in the edition of* 1546, *ruled in red ink throughout, a singularly large and fine copy in the original Venetian morocco binding, inlaid and tooled in Grolier fashion, a new morocco back added, gilt and gauffered edges, from Dr. Wellesley's library,* £6. *Vinegia, G. Giolito de Ferrari,* 1551

7479 ——— another copy, sm. 4to. *red morocco extra, gilt edges, by* CAPÉ, £5. *ib.* 1551

7480 ——— ORLANDO FURIOSO . . . tutto ricorretto . . . 8vo. *a woodcut to each book by Dosso Dossi, larger and otherwise designed than in Giolito's editions, vellum, fine copy,* RARE, £3.
Venetia, Vincenzo Valgrisi, 1556

With the contemporary autograph of Arrigo Ruscelli, who may have been a relative of the editor. Girolamo Ruscelli published his first edition in 1556, without the five additional cantos,—but from the author's own revised copy.

7481 ——— Orlando Furioso, sm. folio, *woodcuts by the master I. F. very large copy, with rough leaves, red morocco extra, gilt edges, by Capé,* £12. *Lione, Bastiano di Barth. Honorati,* 1556

A rare and excellent edition, in considerable request.

7482 ——— another copy, *wanting the four leaves Ff* 3-6 *in the Cinque Canti, old calf binding, with fleurs-de-lis,* £4. 1556

7483 ——— Orlando Furioso . . . tutto ricorretto & di nuoue figure adornato . . . 24mo. *numerous woodcuts, red morocco extra, by Hardy Mennil, the back and sides ornamented à petit fers, by Marius-Michel, fine copy,* £2. 10*s* *Venetia, V. Valgrisio,* 1557

Fetched, Libri sale, £5. 10*s*. This copy cost Count Marchetti £4. The woodcuts are reduced copies of those in the 1556 edition.

7484 ——— Orlando Furioso, tutto ricorretto con le annotationi, etc. di Gir. Ruscelli, 4to. *fine full-page woodcuts, old English calf, with centre gilt ornaments and initials "E. D." on sides, gilt edges,* £7. 15*s* *Venetia, app. Vincenzo Valgrisi,* 1568

The large woodcuts are the same as in the edition of 1556, but much clearer in impression, and with borders added.

7485 ——— Orlando Furioso, con annotazioni di Ruscelli, etc. 4to. *numerous large woodcuts, hf. bd.* 36*s*
Venetia, Heredi di Vincenzo Valgrisi, 1580

7586 ——— the same, 4to. *the same woodcuts as in the edition of* 1580, *brown morocco extra, gilt edges,* £2. 16*s*
Venetia, Felice Valgrisi, 1587

7487 ——— Orlando Furioso, 4 vols. royal 8vo. *with a portrait after Titian and a superb series of* 46 *plates after drawings by Cipriani, Moreau, and Eisen, engraved by Bartolozzi and Prevost, fine large copy in old English red morocco extra, gilt edges,* £8. 8*s*
Birmingham, Baskerville, 1773

7488 ARIOSTO, Orlando Furioso, nuova edizione, corretta e ricorretta (da Gian Claudio Molini), 5 vols. 4to. LARGE PAPER, *with the beautiful set of 47 plates after Eisen, Moreau, Cipriani, and others, by Prevost, Bartolozzi, etc. old blue morocco, gilt edges*, £3. 10*s* *Parigi*, 1788

The ordinary issue in duodecimo size has no plates. The engravings are the same as in the Baskerville edition.

7489 ——— Orlando Furioso, 5 vols. 12mo. *portrait and plates, hf. calf*, 5*s* *Prato*, 1816

7490 ——— lo stesso, 8 vols. 16mo. *calf gilt*, 2*s* 6*d* *Parigi*, 1818

7491 ——— Orlando Furioso, con annotazioni, 4 vols. large 8vo. *portrait*, THICK PAPER, *sd.* 20*s* *Firenze*, 1821

7492 ——— Orlando Furioso, 4 vols.—Rime e Satire, 1 vol.—together 5 vols. 8vo. *bds.* 12*s* *Firenze*, 1821-22

7493 ——— the same, 5 vols. 8vo. *calf gilt*, 21*s* 1821-22

7494 ——— ORLANDO FURIOSO in English Heroical Verse, by Sr. John Harington of Bathe Knight Now thirdly revised and amended, with the Addition of the Authors Epigrams, small folio, *engraved title-page with portraits of Ariosto and Harrington, full-page plates to the Cantos, very fine copy in old calf*, £6. 6*s* 1634

There is a separate title-page to the Epigrams dated 1633. These original compositions display all the wit, piety and obsceneness which were united in the author of Ajax—that peculiar piece which for a time cost him the favour of Queen Elizabeth.

7495 ARIOSTO. LE PREMIER VOLUME DE ROLAND FURIEUX, premieremēt composé en Thuscan par Loys Arioste Ferrarois & maintenant mys en rime Françoise par JAN. FORNIER DE MONTAULBAN en Quercy, 4to. *old red morocco gilt, gilt edges, tall copy from the library of* LOUIS XIII, *with his monogram, crown, and fleurs-de-lis*, £12. 12*s* *Paris, de l'imprimerie de Michael de Vascosan*, 1555

This translation only extends to the first five Cantos, and is all that was ever published.

It was no ordinary feat of translation to put the Ariosto with almost literal exactness into a metrical French version in the same stanza as the original.

7496 ARIOSTE (LE DIVIN) ou Roland le Furieux traduict nouvellement en françois par F. DE ROSSET ensemble la suitte de ceste histoire continuée jusques a la mort du Paladin, 4to. *engraved title and fine copperplate engravings by L. Gaultier, old calf, large copy*, £4. 4*s* *Paris, chez Rob. Fouet*, 1615

A RARE EDITION, remarkable for its plates which are engraved with extreme delicacy. Most copies have the engraved title cut into; in this one it is intact with its margin. The translation is in prose.

7497 LA MORTE DI RUGGIERO continuata a la materia de l'Ariosto . . . [in ottava rima] per GIOVAMBATTISTA PESCATORE, small 8vo. *woodcuts, in the Italian brown morocco of the time, rebacked by Bedford, gilt and gaufré edges; on the obverse side is stamped in gold "La Morte di Ruggiero," and on the other "de la S' Elena Fioriana" (the original owner of the copy), within wreaths*, £4. 4*s* *Vinegia, Pavolo Gherardo*, 1549—at end: *per Comin da Trino*, 1549

A RARE EDITION. The binding is a fine specimen of Italian work.

7497* VEGA (Lope de) Hermosvra de Angelica, con otras diuersas Rimas, 3 parts in 1 vol. 12mo. **Editio Princeps,** *two woodcut portraits of the author, "en cavalier," the corner of fifteen leaves damaged, vellum,* RARE, 24*s* *Madrid,* 1602

This romantic poem, intended as a continuation to the Orlando Furioso, was composed by Lope during his service as a soldier in the Armada.

The first part contains "La Hermosura," the second various sonnets, and the third "LA DRAGONTEA" a poem in ten cantos on the career and fate of Sir Francis Drake.

7498 **Boiardo.** ORLANDO INNAMORATO. I tre libri dello Innamoramento di Orlando di Matheomaria BOIARDO Conte di Scandiano . . . Con molte stanze aggiunte del proprio auttore . . . Insieme con gli altri tre Libri composti per Nicolo delli Agostini, 2 vols. sm. 4to. *woodcut, frontispieces, and map, fine copy in green morocco, gilt edges, by Derome le Jeune, with his Ticket,* £7. 15*s* *Vinegia, Pietro di Nicolini da Sabbio,* 1539

7499 **Boiardo e Berni,** ORLANDO INNAMORATO nvovamente composto da M. FRANCESCO BERNI Fiorentino, sm. 4to. **First Edition,** *fine large copy in old citron morocco extra, gilt edges, from the Sunderland library,* £16. 16*s* *Vinetia, gl' heredi di Lucantonio Giunta,* 1541

7499* ——— Orlando Innamorato composto gia dal Signor Matteo Maria Boiardo . . . et rifatto tutto di nuovo da M. Francesco Berni, 4to. *a rare edition, vellum, gilt back,* £2. 2*s* *Milano, nelle case di Andrea Calvo,* 1542

7500 ——— Orlando Innamorato rifatto da Berni, 4to. *a very tall copy, title and first few leaves mended, old calf gilt,* 20*s* *Venetia, heredi di Lucantonio Giunta,* 1545

7501 ——— the same, *very fine copy, beautifully bound in olive morocco, gilt edges, by Capé,* £7. 7*s* 1545

The first eighty stanzas received some corrections from Berni's hand in this edition.

Heathcote's copy sold for £6. 6*s*; the White Knight's for £7. 12*s*; and Col. Stanley's for £8. 8*s*.

7502 ——— Orlando Innamorato . . . rifatto da Berni, 5 vols. 12mo. 69 *vignettes, calf neat,* 10*s* *Venezia,* 1785

7503 ——— lo stesso, 6 vols. 16mo. *portrait, hf. bd.* 2*s* 6*d* *Pisa,* 1817-19

7504 **Boiardo e Domenichi,** Orlando Innamorato . . . . insieme co i tre Libri di Nicolo de gli Agostini nuouamente riformato per M. Lodovico DOMENICHI, sm. 4to. *numerous well executed woodcuts, vellum,* £2. 2*s* *Vinegia, Girolamo Scotto,* 1553

There is another Venice edition of the same date by Comin da Trino.

7505 BERNI, Orlando Innamorato, translated into prose from the Italian of Berni, with extracts in verse, by W. S. Rose, 8vo. *bds.* 5*s* 1823

7506 BOIARDO. Histoire de Roland l'Amoureux, avec ses faits d'armes et ses œuvres, mise en François de l'Italien du Seigneur Matthieu-Marie Bayard (*sic*) par M. Jacques Vincent, 12mo. *vellum, clean copy,* £2. 2*s* *Lyon, Claude Morillon,* 1614

7507 ——— Roland l'Amoureux traduit de nouveau par F. de Rosset, 8vo. *copperplate title and plates, vellum, clean copy,* £2. 16*s* *Paris, R. Foüet,* 1619

This, like Rosset's companion volume from Ariosto, is sought for in France on account of the engravings.

Both these translations, of Vincent and Rosset, are in prose.

7508 **Dolce** (Lodovico) LE PRIME IMPRESE DE 'L CONTE ORLANDO . . . . in ottava rima, small 4to. *numerous fine woodcuts, with the initials* P. P. *old English red morocco extra, gilt edges,* £2. 2*s*
Vinegia, Gabriel Giolito de' Ferrari, 1572

"Poème . . . rare de cette édition."—*Brunet.*

7509 ——— EL NASCIMIENTO Y PRIMERAS EMPRESSAS DEL CONDE ORLANDO, tradvzidas por Pero LOPEZ HENRIQUEZ DE CALATAYUD, small 4to. *woodcuts, in the original stamped calf, rebacked a hundred and fifty years ago,* £7. 15*s*
En Valladolid, por Diego F. de Cordoua y Ouiedo, s. d. (1594)
PRIMERA EDICION, MUY RARA.

7510 **Folengo.** ORLANDINO, per LIMERNO PITOCCO da Mantova composto, 12mo. *fine copy in red morocco extra, by C. Smith,* 28*s*
Vinegia, Bindoni, 1550

The author is Teofilo Folengo, the Macaronic writer known as Merlinus Coccajus. The Orlandino is a burlesque romance on the infancy of Roland. This is the celebrated counterfeit edition.

Garin le Loherain. **Jean de Flagy** (1150).

7511 LI ROMANS DE GARIN LE LOHERAIN, publié pour la première fois par P. Paris, 2 vols. sm. 8vo. *bds.* 36*s* *Paris,* 1833

This romantic poem, of which the first part only was written by Jean de Flagy, refers to events before the time of Charlemagne, apparently belonging to the history of Charles Martel.

Milles et Amys. *In Latin* (Sec. XII), *French verse* (Sec. XIII), *prose* (Sec. XIV-XV).

7512 MILLES & AMYS. La tres ioyeuse plaisante & recreatiue hystoire des faitz gestes triūphes & prouesses des tres preux & vaillans cheualiers Milles & Amys. Et de leurs enfās, cestassauoir Anceaulme & Florisset, 4to. Lettres Gothiques, 150 *leaves, with signatures A-S in eights, and T in six leaves, printed in long lines, thirty-five per page, woodcuts, red morocco extra, gilt sides and insides* (*doublé*), *by Lortic, very fine and large copy from the Didot collection,* £96.
COLOPHON: *nouuellement imprime a Lyon sur le Rosne par Oliuier Arnoullet & fut acheue le dernier iour de Aaoust. Lan. mil.* CCCCC.liij (1553)

7513 MILLES & AMYS. La tres ioyeuse plaisante & recreatiue hystoire des faitz gestes triūphes & prouesses des deux nobles et tres-vaillans Chevaliers nommez Milles et Amys lesquels en leur vivant furent pleins de grandes prouesses, *woodcuts, Troyes, Oudot,* 1631—MELUSINE nouvellement imprimée, *woodcuts, a few pages wormed, ib. id.* 1639—2 vols. in 1, sm. 4to. *calf gilt,* £5. 5*s* 1639-31

Fierabras. *In verse* (Sec. XII), *in prose* (Sec. XV).

7515 FIERABRAS (Roman de Chevalerie), small folio, LETTRES GOTHIQUES, *long lines, woodcuts, a superb copy, quite perfect, with the excessively rare two large wood-*

cuts on A 1 *and* L 6, *violet morocco extra, gilt edges, by Thouvenin, from the Didot collection*, £160.

COLOPHON: *Cy finist Fierabras Imprime a Lyon par Iaques maillet. Lan de || grace Mil. cccc. lxxxix. Le xxi iour de iuillet.* (1489)

"Edition rarissime. Elle est très-importante, car c'est la première et la seule parmi celles du XVe siècle qui nous révèle le nom de l'auteur de cette fameuse compilation qui est pour la Suisse romane le plus ancien monument de son histoire littéraire. Cet auteur s'appelait JEHAN BAGNYON et était de Lausanne: nom inconnu jusqu'ici dans les annales des lettres et que nous avons la bonne fortune de signaler, croyons-nous, pour la première fois."

Catalogue Didot.

Exemplaire Yemeniz, le seul qui paraisse avoir passé en vente.

7516 FIERRABRAS, eyn schöne kurtzweilige Histori von eym mächtigen Riesen auss Hispanien, Fierrabras genannt, small folio, *a couple of leaves mended, otherwise a good clean copy, fine woodcuts*, £2. 10*s* *Siemmern, Jheron. Rodler*, 1533

Evidently translated from the printed edition of the French romance. The woodcuts are of no little merit, and are probably from the hand of Rodler himself, who was an engraver as well as a printer.

Octavian. (? Sec. XII-XIII).

7517 THE ROMANCE OF OCTAVIAN, Emperor of Rome, abridged from a MS. in the Bodleian library [by J. J. Conybeare], small 8vo. *calf extra, only* 50 *copies printed*, 10*s* *Oxford*, 1809

The original French romance is contained in a fifteenth century MS. in the Bodleian library. The incidents at the beginning resemble those of the Knight of the Swan; and it may be considered to belong to the same class as Garin, as the expulsion of a Saracen invasion by the Frank King Dagobert is part of the theme.

Galien Rhetoré. (Circ. 1200)

7518 GALLIEN LE RESTAURÉ, l'Histoire des nobles Provesses, et Vaillances de Gallien Restauré, sm. 4to. *woodcuts, calf, gilt edges*, 21*s* *Troyes*, 1660

This celebrated romance comprises Charlemagne's journey to Jerusalem, the memorable story of the "Gabs" which led to the engenderment of Gallien by Olivier, the fight at Ronceval, the death of the Peers, and the punishment of the traitor Ganelon. It is supposed to have been derived from the Latin Turpin; and is certainly one of the earliest French romances upon Charlemagne.

7519 HISTOIRE des nobles Prouesses et vaillances de Gallien Restauré, 4to. *hf. morocco, gilt top*, UNCUT, *by* BEDFORD, 21*s* *Troyes, J. Garnier, s. d. (cir.* 1720)

Ogier the Dane.

(*in verse*, Raimbert, 1200); Adenez (1300); *in prose* (1350).

7520 OGIER LE DANOIS. Ogier le Dannoys duc de || dānemarche: qui fut lūg || des douze pers de france, lequel auec layde du roy Charlemaigne || chassa les payēs hors de Rōme . . . small folio, *long lines*, GOTHIC LETTER, *woodcuts, beautiful copy in red morocco extra,*

lined (doublé) with blue morocco, richly gilt, by Lortic, from the Didot collection, £130.

COLOPHON: *Imprime a Lyon sur le rosne par Claude nourry, dit le Prince . . Et fut acheue de imprimer le septiesme iour du moys de Nouēbre. Lan de grace Mil. ccccc. xxv.* (1525)

Excessively rare. Only two copies are recorded as having occurred for sale during the last sixty years: that which was in the Yemeniz library, and this, from Didot's collection. Deux ff. refaits (h 5, l 8).

7522 OGER LE DANNOIS Duc de Dannemarche qui fut l'vn des douze Pers de France . . . small 4to. *printed in double columns, many woodcuts, blue morocco, gilt edges*, £4. 4*s* *Paris, Nicolas Bonfons*, 1583

7523 L'HISTOIRE D'OGIER LE DANNOIS, Dvc de Dannemarche, qui fvt l'vn des dovze Pairs de France, 4to. *woodcuts, fine copy in veau fauve, gilt marbled edges*, RARE, £12.

Lyon, Heritiers de Benoist Rigavd, 1599

The romance of Ogier was existent in the eleventh or twelfth century in a Latin prose original; and was put into French metrical form by the trouvère Raimbert, about A.D. 1200. Adenez le Roi was a later compiler.

Olger or Holgar, the Dane, was a Frankish Markgraf who fought with the Lombards in 773, against Charlemagne, on behalf of the widow of Karlmann, the younger brother of the great Frankish conqueror. Beaten and made prisoner, he transferred his fealty to Charlemagne, and became one of the *Douze Pairs* of romance. There is a MS. German poem, dated 1315, upon his adventures, which have been the subject of ballads and chap-books in France, Germany, Denmark, and Italy. Another "Olger the Dane," at the head of a host of Norsemen, burnt down Aachen in 851.

Huon de Bordeaux. Huon de Villeneuve (1200).

7524 HUON DE BORDEAUX. Les gestes et faictz || merueilleux du no||ble Huon de Bor-||deaulx Per de France, Duc de Guyenne. Nouuellement redige en bon || Francoys . . . small 4to. Lettres Gothiques, *double columns, four or five words on the last leaf supplied in facsimile*

blue morocco extra, gilt edges, by Trautz-Bauzonnet, from the Didot collection (7⅜ *by* 5⅛ *inches*), £25.

Paris, Jean Bonfons, s. a. (*cir.* 1530)

7525 ——— the same, small 4to. *a very fine and large copy in red morocco extra, gilt edges*

by Trautz-Bauzonnet (8 *by* 5⅝ *inches*), £40.

ib. id. s. a (*cir.* 1530)

7526 HUON. Histoire de Huon de Bordeaux, Pair de France, Duc de Guienne, contenant ses faits & actions heroiques, mise en deux livres aussi beaux & divertissants que jamais on ait lu Revue & corrigée de nouveau, 2 vols. in 1, small 4to. *rude woodcut on title, hf. crimson morocco, gilt top*, UNCUT, 21*s*

Troyes, Veuve Garnier, s. d. (*about* 1726)

The language of the old editions is very little altered in this. The license to print is dated 1726, and the woodcut of Huon on the title represents the heroic Paladin as a trooper from Steenkerke or Blenheim.

7527 HUON, L'HISTOIRE DE HVON DE BORDEAVX, Pair de France et Dvc de Gvienne, 2 vols. 1675-76—L'HISTOIRE des QUATRE FILS AYMON,

tres-nobles, et vaillans Chevaliers, 1675—3 vols. in 1, small 4to. *numerous rude woodcuts, old calf*, £3. 10*s*

Troyes, Nicolas Oudot, 1675-76

The original poems in the *langue d'oïl* are supposed to have been composed by Huon de Villeneuve about the year 1200. The prose romance of Huon was translated from the poem in 1454, at the request of Charles de Rochefort, as is declared in the older editions. "There are few romances of Chivalry which possess," says Dunlop, "more beauty and interest than Huon of Bordeaux." It is from Huon that poetical literature has derived the graceful character of Oberon, King of the Fairies.

Quatre Fils Aymon. Huon de Villeneuve (1200).

7528 LES QUATRE FILZ AYMON. (*At end:*) Cy finist lhystoire du noble & vaillant cheualier regnault de montauban. Imprimee a lyon le. xx. iour du moys dapuril, lan mil quatre cens nonante trois, small folio, *numerous woodcuts, one leaf supplied in neat Gothic MS. old French red morocco extra, gilt edges*, UNIQUE, £80. *Lyon*, 1493

"Edition infiniment rare et précieuse. C'est la première avec date."—*Brunet, Supplément.* This is the only known copy, and was formerly in the La Vallière and Solar libraries. Although the printer's name is not given, we know that he was Jean de Vingle, who appended his name to the later editions printed in 1495 and 1497.

This famous romance, also known, as may be seen from the colophon, under the name of Regnault de Montauban, is one of the more important of the Carolingian series. It was turned into prose, probably in the first half of the fifteenth century, from a poem written about the beginning of the thirteenth century, by Huon de Villeneuve, who had also sung the romance of Huon de Bordeaux. There is less of the supernatural and more of human interest in the story of the Quatre Fils Aymon. The chief of the four sons, Regnault, is the hero of several other romances; and is supposed to have had an historical existence.

7529 RENAUD DE MONTAUBAN. Sensuit la cōqueste || du tres-puissāt em- || pire de Tresbisōde || et de la spacieuse asie . . . small 4to. lettres Gothiques, *title in red and black, woodcuts, olive morocco, lined (doublé) with red morocco, by Koehler, from the Essling, Solar, Double, and Didot collections*, £60.

COLOPHON: *Cy fine . . . . La conqueste . . . . faicte par regnauld de Montauban . . . . Nouuellemēt imprime a Paris par la vefue feu Jehan treperel demourant a la rue neufue nostre Dame a lēseigne de lescu de France* XXI (1521)

EXCESSIVELY RARE: no other copy having come into the market for the last fifty years. The book was evidently written soon after the marriage of Charles VIII and Anne de Bretagne in 1496, to judge from the reference in the author's preface to the lily and the ermine. This edition, wrongly supposed to bear no date, is nevertheless marked with the numerals XXI, both on the title and the last page. (Such marks are usually taken to mean the numbers of quires in each volume.) It is considered by Brunet and others to be the first edition of the romance, although Deschamps cites an undated edition which he believes to have been executed about 1515.

The story, which appears to be an original composition, begins with a tournament instituted by Charlemagne at Paris, while the four sons of Aymon are in disgrace and banishment. Thenceforward it relates different adventures from those of the older romance.

7530 MAUGIS D'AYGREMONT (L'HISTOIRE DE), et de Vivian son frere . . . comme ledit Maugis . . . conquist le bon cheual Bayard, sm. 4to. *rude woodcuts*, 30*s* *Troyes, chez Nicolas Oudot* (*cir.* 1670)

A marvellous history, full of enchantment and diablerie, which forms a supplement to the story of the Four Sons of Aymon and other personages in that series.

The Quatre Fils Aymon and the Maugis derive originally from the romance of Girart de Roussillon, which is believed to date from the ninth century.

Guerin the Unlucky. ? **Andrea Patria** (about 1290).

7531 GUERINO MESCHINO. In questo Libro vulgarmēte se tratta alcuna historia breve de re Carlo imperatore. Poi del nascimento & opere de quello magnifico cauagliero nominato Guerrino & prenominato Meschino . . . small 4to. Gothic letter, *double columns, woodcuts, wanting A* 8, *b* 1, *n* 4, *bds.* 12*s*

Finisse el libro de linfelice Guerrino chiamato el meschino . . .
Milano . . . 1518

This edition is so rare that Brunet only records it on the faith of Melzi's statement that he had seen the book.

7532 GUERINO detto il Meschino, 16mo. *calf neat*, 6*s* *Bassano* (? 1750)

The first portion of the history of Guerin the Unlucky relates to Charlemagne: he was of the lineage of Sir Bevis of Hampton.

7533 GUERIN MESQUIN. Le premier liure de Guerin Mesquin. || La tresioyeuse plaisan||te recreatiue hystoire des faitz, gestes, triumphes || prouesses du tres preulx vaillāt cheualier Gue=||rin par aduent nomme || Mesquin fils de Millon de || Bourgogne, prince de Tarante, en son temps roy || Dalbayne . . . traduyct || de vulgaire Italien en langue Francoyse. Par ho=||neste personne Jehan Decuchermoys. . . . *On les vend a Lyon en la boutic=||que de Romain Morin*, 4to. **Editio princeps,** *title within woodcut border*, LETTRES GOTHIQUES, *long lines, woodcuts, red morocco extra, citron morocco linings (doublé), by Lortic, from the Didot collection, a superb copy*, £200.

COLOPHON: . . . *acheue de Imprimer le. xvi. de Auril. Mil. ccccc. et xxx. par Oliuier Arnoullet.*
Lyon (1530)

VERY RARE. After the subscription, follows a treatise, thus intituled: "*Sensuyt le sainct voyage de Hierusalem.*" It occupies six leaves.

Apparently first written in Italian. The hero is a pilgrim-wanderer who visits many holy places, including Jerusalem and the Purgatory of St. Patrick. There is also an incident with a sibyl which links the story to those of the Melusine type.

Valentine and Orson. (1450)

7534 VALENTIN ET ORSON. L'Histoire des deux nobles & vaillans Cheualiers, Valentin, & Orson, Enfans de l'Empereur de Grece, & neueux du tres-Chrestien Roy de France, Pepin, small 4to. *woodcuts, slightly cut in headline, beautifully bound in black morocco, gilt edges, from Mr. Utterson's library*, VERY RARE, £12.

Rouen, chez Pierre Mulot, sans date

This copy sold for £14. 15*s* in Mr. Corser's sale.

7535 VALENTINE ET ORSON (L'HISTOIRE DE) tres-prevx . . . Cheualiers . . . & neueux du tres-vaillant . . . Roy de France, Pepin, sm. 4to. £2.
Troyes, Jacques Oudot, 1686

7536 HISTORIA de i due nobilissimi et valorosi fratelli Valentino et Orsone tradotta di lingua Francese in Italiana, 12mo. *calf*, 7*s* 6*d*
Venetia, Valgrisi et Costantini, 1558

The edition of 1507 is the first Italian one, and is very rare. That of 1558 is, according to Brunet, scarcely less rare. Heber's copy fetched £1. 12*s*; another copy at Gardiner's sale brought the same price.

7537 VALENTINE AND ORSON, the two sons of the Emperor of Greece, newly corrected and amended, with new pictures, lively expressing the history, sm. 4to. black letter, *with frontispiece and other curious woodcuts, some letters at the bottom of a few pages cut off, calf*, RARE, £5. *Printed by A. Purslow for T. Passinger* (? 1675)

7538 ——— another edition, small 4to. *woodcuts, bd.* 25*s*
J. R. for T. Passinger, 1688

7539 ——— another edition, sm. 4to. Roman Letter, *calf extra, gilt edges, by F. Bedford, scarce*, £4. 18*s*
A. M. for E. Tracy on London Bridge, n. d.

The last woodcut in the J. R. and Tracy editions is a new engraving: otherwise the prints in all three editions are from the self-same blocks.

Tracy succeeded Passinger (perhaps not immediately, about 1690) in his business and shop at the "Three Bibles" on London Bridge, where numerous Romances of Chivalry were issued in the form of chap-books to the hawkers who conveyed them throughout the three kingdoms.

The text is a modernized edition of the old translation, made by Henry Watson for Winkin de Worde.

7540 NAMNLOS OCH VALENTIN, 8vo. *Fine Paper, hf. bd.* 7*s* 6*d*
Stockholm, 1846

Printed from a fourteenth century text by the Svenska Fornskrift-Sällskap.

Valentine and Orson belongs to the Charlemagne cycle of Romance, but was only composed in the second half of the fifteenth century. The story is supposed to relate events contemporaneous with Pepin, the father of Charlemagne.

Morgante Maggiore. Luigi Pulci (1481).

7541 PULCI (Luigi) MORGANTE MAGGIORE Composto per LUIGI PULCI. Et aggionto per lui in molte parte . . . Ritracto Nouamēte dal vero originale del proprio Auctore per quello gia riueduto . . . sm. 4to. *in* Gothic letter, *numerous woodcuts, title mounted, leaves* r i, r ii, r *vii*, r *viii, and sheets* s, t, u *wanting, hf. calf*, £2.
(*Milano*) 1517

Melzi only knew of a single copy which was imperfect at the end: probably this very one.

7542 ——— MORGANTE MAGGIORE qual tratta delle battaglie & gran fatti di Orlando & di Rinaldo, & de tutti li paladini . . . 12mo. *woodcut on the title-page, morocco extra, fine copy*, VERY RARE, £3. 3*s*. *Venet. Bindoni e Pasyni*, 1530

Unknown to Melzi. The four pages succeeding the colophon are occupied by the metrical Confessione di Luigi Pulci.

7543 ——— Morgante Maggiore . . . aggiunta . . . la dichiaratione de tutti i vocaboli oscuri, sm. 4to. *many curious woodcuts, vellum*, 30*s*
Venetia, Comin de Trino, 1551-50

A fine copy, except for a library stamp on title. Fetched £2. 2*s*, Hibbert, 18*s*. Libri, 1859.

7544 PULCI (Luigi) MORGANTE MAGGIORE . . . Nouamente stãpato e da molti errori corretto, sq. 8vo. *rude woodcuts, title,* 194 *leaves and* 1 *leaf with the printer's device, fine tall copy, calf neat,* £3.
Venetia, G. Padoano, 1552

This famous and popular poem was constructed by Pulci from Turpin's Chronicle and the romances of Charlemagne, while frequenting the Court of the magnificent Lorenzo. The first edition appeared in 1481. It is generally recognized in modern times as a burlesque upon the romances of chivalry, but it was not so considered in the sixteenth and seventeenth centuries. Pulci was the precursor of Ariosto; and although the burlesque element of his poem cannot be ignored, this does not seem at all likely to have been its chief feature in the intention of the author.

Triumphs of Charlemagne. F. Lodovici (? 1490).

7545 LODOVICI (Francesco d'i) TRIOMPHI DI CARLO (in Terza Rima), sm. 4to. **Edizione Unica,** *a very rare metrical Romance of Charlemagne, with woodcut of the author presenting his work to Andrea Gritti, Doge of Venice, on title-page,* MOROCCO *extra, gilt edges, by Rivière,* £4. *Vinegia,* 1535

See: Daru Hist. de Venise, VI, 343-4—Ranke's History of the Popes, I, 73, note.

"This is a most singularly interesting book in one respect, as it exhibits the phenomenon of the union of Catholicity and Materialism," openly professed, in a work dedicated to the Doge of Venice (And. Gritti) in 1535.

Astolfo. Marco Guazzo (? 1520).

7546 ASTOLFO BORIOSO di Messer MARCO GUAZZO (*in ottava Rima*) [Parte prima], 1539—Seconda Parte, 1533; 2 vols. in 1, sm. 4to. *woodcuts, vellum,* £2. 2*s* *Nicolo il Zoppino,* 1539-33

7546*——— the same, sm. 4to. *fine copy in morocco extra, gilt edges, by C. Lewis,* £13. 1539-33

A very rare metrical Romance. It professes to be drawn from Archbishop Turpin's history of Charlemagne and his peers, and is written in imitation of the Orlando Furioso. Astolfo the Vainglorious was King of the Lombards.

6. Spanish Cycle.

The Cid. (about 1180).

7547 POEME DU CID, texte *Espagnol* accompagné d'une traduction *Française,* de notes, d'un vocabulaire, etc. par Hinard, 4to. *sd.* 14*s* *Paris,* 1858

Probably composed in the latter part of the twelfth century, and therefore older than any of the Cid romances, at least in their existing form. These, as we have them, are probably a century or two later, and we may conclude that when first collected they were identical, or nearly so, with the ballads current in the fourteenth century amongst the populace of Castile.

7548 ROMANCERO E HISTORIA DEL . . . CID . . . en lenguage antiguo, recopilado por Juan de Escobar, 12mo. *calf,* 20*s* *Cadiz,* 1702

7549 ——— la misma obra, 12mo. *vellum, or calf,* 12*s* *Pamplona,* 1706

7550 ——— la misma obra, 12mo. *vellum,* 10*s* *Madrid,* 1747

These three editions are alike, and contain the same 102 Romances as appeared in the original edition; although each professes to contain matter never printed before.

7551 ROMANCERO E HISTORIA DEL . . . CID . . . con un epitome de la historia verdadera del Cid. Por D. Vicente Gonzalez del Reguero, 16mo. *calf,* 7*s* 6*d* *Madrid,* 1818

Containing only 78 of the Ballads; the other 24 having been rejected by the editor as not genuine.

7552 ROMANCERO DEL CID. Romancero é Historia del muy valeroso caballero el Cid Ruy Diaz de Vibar, en lenguage antiguo, recopilado por JUAN DE ESCOBAR, edicion completa añadida con una version Castellana de la Vida del Cid por el historiador Aleman, Müller, 12mo. *frontispiece, pp. xii and* 368, FINE PAPER, *hf. morocco, top edge gilt,* 10*s* *Francoforto,* 1828

These famous Ballads are so excessively rare in any of the old editions that one is glad to meet with a good reprint like the above, which is besides more correct. The number of the Romances is 102, as in all the previous editions, except that of Madrid, 1818.

7553 HERDER (J. G. von) der Cid nach spanischen Romanzen besungen, royal 8vo. *numerous beautiful woodcuts after the designs of Eugen Neureuther, calf extra,* 25*s* *Stuttgart,* 1838

7554 ——— another copy, large 8vo. *hf. bd.* 10*s* 1838

7555 HERDERS CID, die Französische und die Spanische Quelle, zusammengestellt von A. S. Vögelin, sm. 8vo. *sd.* 6*s* *Heilbronn,* 1879

Containing the original Spanish; a literal translation by the editor; the French version followed by Herder; and Herder's text.

7556 CID. CRONICA DEL FAMOSO CAUALLERO CID RUY DIEZ CAMPEADOR, folio, **Editio Princeps,** *large and very fine copy in cloth boards,* £230.

Aqui se acaua la Cronica del muy noble y esforçado y siempre vitorioso Cid ruy diez Campeador: A costa y despēsa de los reverendos padres Abad monjes & convento del monesterio de sant Pedro de cardeña: fue ympressa en la muy noble y leal ciudad de Burgos, por arte & industria de Fadrique Aleman de basilea: acabose a treynta & un dias del mes de março . . . mill & quinientos & doze años (1512)

FIRST EDITION of the unabridged Chronicle of the Cid, and A BOOK OF SUCH EXTRAORDINARY RARITY that since Heber's imperfect copy was sold, fifty years ago, none has appeared in the European market till now. There is no copy in the wonderfully rich Salvá collection; and Huber, in his reprint of the Chronicle of the Cid, confesses that he had been unable to see either this edition or that of 1593.

Don Fernando, Infante of Castile (afterwards the Emperor Ferdinand I), when he was about eight years of age (in 1511), saw the old MS. which contained the Chronicle of the Cid, then preserved in the monastery of San Pedro de Cardeña. The little prince requested the Abbat Fray Pedro de Velorado to have it printed; and the above volume is the result. The prologue is mistaken in giving the Abbat's name as Juan de Velorado, instead of Pedro, and he himself was in error with regard to the date of the MS.; which was not a document of the Cid's own time, and

which could not have been older than the end of the thirteenth century.

It is virtually the work of Alonso el Sabio, based upon older chronicles and poems relating to the Cid.

7557 CHRONICA DEL CID RUY CAMPEADOR, sm. folio, *a few letters at the end filled up in facsimile, brown morocco extra, gilt edges, by Bedford*, RARE, £21. *Burgos*, 1593

7558 ——— la misma, sm. folio, *a fine copy in the original parchment wrapper*, £10. 1593

On p. 278 is a woodcut of the Cid, with his Coat of Arms, following which is the "Genealogia del Cid."

7559 CHRONICA DEL FAMOSO CAVALLERO CID RUYDIEZ CAMPEADOR, nueva edicion con una introduccion historico-literaria por Huber, royal 8vo. *sd.* 10*s* *Stuttgart*, 1853

Best edition of this famous chronicle.

"It is overflowing with the very spirit of the times when it was written, and offers us so true a picture of their generous virtues, as well as their stern violence, that it may well be regarded as one of the best books in the world, if not the very best, for studying the real character and manners of the ages of chivalry."—*Ticknor.*

So as to keep all the Cid-literature together, the Romances have been transferred hither from the section of Ballads, the Cronica from that of Chronicles of Chivalry, and the Poema from that of Historical Poems.

Amadis of Gaul (or Wales).

(circa A.D. 1300;) Garciordonez de Montalvo (1480).

7560 AMADIS DE GAULA, cuatro libros, con el quinto de las Sergas de Esplandian, roy. 8vo. *sd.* 10*s*; *hf. morocco*, 14*s* *Madrid*, 1857

With a preliminary dissertation by Gayangos on the *Libros de Caballerias.*

It has been clearly proved by Mr. Gayangos that the Amadis story in three books was current in the peninsula in the first half of the fourteenth century, presumably in the Castilian language. The only reason for supposing that it was in Portuguese is the fact that the Portuguese knight, Vasco de Lobeira, effected a peculiar alteration in the text about the year 1390, and the tradition that he was the author of the book. That a Portuguese version existed in his time is probably correct, but it has never been printed, and the oldest existing text is in Spanish (first printed in 1508). The fourth book had been added by Garciordoñez de Montalvo about 1480. It was apparently his own composition, but the original three books seem very likely to date from the time of Alfonso el Sabio, and, judging from various names and portions of the plot in the text, the book must have been written by some one familiar with Tristan and other Arthurian romances.

7561 THE FIFTH BOOK of the most pleasant and delectable History of Amadis de Gaule, containing the first part of the most strange, valiant, and worthy acts of ESPLANDIAN . . . small 4to. *calf, arms on sides*, £4. 15*s* 1664

Translated by J. Johnson. Not in Mr. Huth's library.

7562 [SIXTH BOOK] THE FAMOUS AND RENOWNED HISTORY of Amadis de Gaule, conteining the heroick deeds of armes . . . as well of Amadis himself as of Perion his Son, and Lisvart of Greece . . . being the sixt part never before published, translated out of French . . . by Francis Kirkman, small 4to. *old calf*, 27*s* 1652

7563 ——— the same, small 4to. *an autograph dedication by Kirkman to Mrs. Anne Phillipps, dated* 1654, *written on the back of the title, calf*, 24*s* 1652

Not in Mr. Huth's library. This is really the seventh book of the Spanish

series, but, as Lisuarte was the son of Esplandian, his story seems to come in proper succession as the sixth.

The continuations of Amadis, from parts VI to XII inclusive, were written by various authors and printed between the years 1510 and 1549.

7564 FLORISEL OF NICHEA. La Historia de gli strenui e valorosi Cavallieri, Don Florisello di Nichea & Anassartes, figliuoli del gran Principe Amadis di Grecia, recata da la lingua Spagnuola, 2 parts in 1 vol. very stout 12mo. *hf. russia, gilt gaufré edges*, 18*s* *Venetia*, 1565

This forms the tenth part of the Amadis. Florisel and Sylvia are the Florizel and Perdida of Shakespeare's Winter's Tale.

Belianis. Geronymo Fernandez (1540-50).

7565 BELIANIS. HISTORIA del Magnanimo et invincibil Principe Don BELIANIS, figliuolo dell' Imperator D. Belanis di Grecia . . . . tradotta . . . da Oratio Rinaldi, 2 vols. 16mo. *fine copy, hf. calf*, 12*s* *Ferrara*, 1586—*Verona* (1587)

"Un romanzo molto stimato e de' migliori a comune parere."—*Melzi.*

It forms the two final or supplemental volumes (xxiv, xxv) of the Italian Amadis.

7566 ——— The Honour of Chivalry: or the famous and delectable History of Don Bellianis of Greece . . . translated out of Italian [by J. Shurley], *title and first leaf mended, E. Tracy*, 1703—The second and third Parts, *newly written* in English by F. Kirkman, 1671-2—3 parts in 1 vol. smallest 4to. *calf*, £2. 10*s* 1703-1671-2

A so-called translation of the second and third parts was also made by Shurley, but they are loosely paraphrastic and sometimes at variance with the original. Kirkman's rendering is faithful.

Belianis is usually treated as a supplement to the Amadis, although it has really no connection with it. The book was first composed in the sixteenth century, in Spanish, by Geronimo Fernandez, who professed to take it from a Greek original.

Oliveros y Artus. (Sec. XIV)

7567 OLIVEROS DE CASTILLA. HISTORIA de los muy nobles y valientes Cavalleros Oliveros de Castilla y Artus de Algarve y de sus maravillosas hazañas, compuesta por Pedro de la Floresta, 12mo. *vellum*, 20*s* *Barcelona*, 1726

Floresta was only the editor. The romance is an old one, and although the earliest known printed edition is in French, 1489, professedly translated by Philippe Camus from *Latin*, it is probably of Spanish origin and was written by some one who was familiar with the Arthurian and Charlemagne romances, to judge from his choice of names. The old theme of a lascivious stepmother and a chaste stepson forms the first phase of the plot, and may have been derived from the Seven Sages. The earliest known edition in Spanish is of Burgos, 1499. The story exists also in Italian, German, Dutch, and English, Wynkin de Worde having printed an edition in this language in 1518. The principal scenes of adventure are laid in England and Ireland.

Palmerin de Oliva. (? 1500)

7568 PALMERIN DE OLIVA. Libro del famoso & muy esforçado cauallero Palmerin de Oliua & de sus grãdes fechos. Nueuamente corregido & hystoriado, small folio, Gothic letter, *numerous woodcuts, hf. morocco gilt, very fine large copy*, £95.

Fue ympressa la psente obra en la muy noble y muy leal

ciudad de Seuilla por Juan varela de Salamanca a treynta dias del mes de Mayo año . . . de Mill & quinientos & veynte y cinco. Años (1525)

PROBABLY UNIQUE, as no other copy is known to be in existence. Heber had one which was perhaps identical with the above. Salvá and Brunet both mention the edition as merely known to them from the description in Heber's catalogue. Brunet's continuation describes the present copy as the only one which had come within his experience.

It has been proved that the author of this first Palmerin was a lady, of Ciudad Rodrigo (or some place bearing in Latin the name of Augustobriga), to her credit as the foundress of a cycle of Romance, but to her discredit as a voluptuous painter of erotic situations. She is also considered to have written the Primaleon, which in the 1524 edition is described as corrected by Francisco Vasquez of Ciudadrodrigo, who was perhaps a son or relative of hers. The first edition of the Palmerin was printed in 1511: only one copy of it is known, which is in the Imperial Library of Vienna.

7569 PALMERIN D'OLIVA . . . shewing the Mirrovr of Nobilitie, the Map of Honour . . . turned into English, by A(nthony) M(unday), 2 vols. in 1, sm. 4to. black letter, *a few words and letters supplied in manuscript, the date cut off the title-page to the second part and last leaf inlaid, russia extra, joints, gilt edges, emblem by Lewis,* £8. 8*s* 1637

From Mr. Goldsmid's library, at whose sale it sold for £16. The Stanley copy fetched £14. The original editions of these two parts in English appeared in 1588-97.

7570 PALMERINO (Il) di LODOVICO DOLCE, sm. 4to. **First Edition,** *woodcut title, Initial Letters, calf, fine copy,* 20*s*

Venetia, Gio. Battista Sessa e fratelli, 1561

Hibbert, £1. 8*s*; Heber, £1. 10*s*. The story of Palmerin of Oliva told in verse.

7571 **Primaleon.** Los tres libros del muy esforçado cauallero Primaleon et Polendos su hermano hijos del Emperador Palmerin de Oliua, folio, *title printed in black and red Gothic letters, with large woodcut; numerous smaller woodcuts throughout the text, which is printed in Roman letter, brown morocco extra, gilt edges, by Bedford,* £50.

En la inclita ciudad del Senado Veneciano, Juan Antonio de Nicolini de Sabio, a las espesas de Zuan Batista Pedreçan, 1534

There was no copy of this rare and beautiful edition in Salvá's collection, although he described it carefully as one which he had seen and of which he extolled the value. There is no better testimony than this fact to the scarcity and worth of the volume. It was edited by Francisco Delicado or Delgado.

7572 PRIMALEONE nel quale si narra a pieno l'Historia d'i suoi valorosi Fatti, & di Polendo suo Fratello, tradotta dalla lingua Spagnuola, 3 parts in 1 vol. 12mo. *fine copy in vellum,* 24*s*

Venetia, P. G. Giglio, 1559

Primaleon was the son of the Emperor Palmerin of Oliva. His romance is Part II of the Palmerin.

7573 **Platir.** HISTORIA del invitto Cavaliero PLATIR, Figlivolo de l'Imp. Primaleone, dove si veggono i suoi chiari e generosi Gesti e gli alti suoi Amori con la bella Florinda, 12mo. *fine copy in vellum,* 30*s* *Venetia, P. G. Giglio,* 1559

This may be called Part III, or IV (counting the separate Polendo as III), of Palmerin de Oliva.

7574 **Flortir.** HISTORIA del Cavalier Flortir, nella quale si ragiona de i magnanimi fatti, imprese, & amori di esso Cavalier, very

stout 12mo. *hf. russia, formerly in the library of Mr. Heber, and recently in that of Mr. G. Smith*, 10*s* *Venetia*, 1581

A rare Romance, which is not known to exist in Spanish. Flortir was the son of Platir, and consequently grandson of Primaleon. His story is the last (Part V) of the series of Palmerin de Oliva.

Palmerin de Inglaterra. Luis Hurtado (1546).

7575 CRONICA DE PALMEIRIM DE INGLATERRA . . . por Francisco de Moraes, a que se ajuntaõ as mais obras do mesmo autor, 3 vols. small 4to. *red morocco, gilt edges*, 25*s* *Lisboa*, 1786

The "other works" of Moraes occupy 58 pp. at the end of the third volume.

It was formerly supposed that this Portuguese text, first printed in 1567, was the real original of the Palmerin of England, notwithstanding the statement on the title of the French translation printed in 1553 that it had been rendered from a Spanish work. It was reserved to the present century, and to the two Salvás, to discover the true original romance in Castilian, written by Luys de Hurtado, and printed at Toledo in 1547-48.

This may be considered Part VI of the Palmerin de Oliva, or as an independent stem from which new branches issued.

7576 PALMERIN OF ENGLAND. The First Part of the no lesse rare, then excellent and stately Historie, of the famous and fortunate Prince Palmerin of England . . . Translated out of French, by A. M. . . . —The Second Part . . . Translated by A. M. . . . —2 vols. in 1, stout sm. 4to. black letter, *title of the first part mended, and four leaves* (A8, D1, K1, Dd 8) *deficient, otherwise a fine copy in old calf*, VERY RARE, £8. 8*s*

Thomas Creede and Bernard Alsop, 1616

"No copy of Part I under this date is known to me," says Mr. Carew Hazlitt. This statement is sufficient in itself to indicate the excessive rarity of the book, which is to be found neither in the Huth nor the Britwell library.

7577 PALMERIN OF ENGLAND. The first part of the no lesse rare, then excellent and stately, History of the Famous and fortunate Prince Palmerin of England. Declaring the Birth of him, and Prince Florian du Desart his Brother, in the Forrest of Great Britaine: the course of their Lives afterward in pursuing Knightly Adventures, and performing incomparable deeds of chivalry. . . . Translated out of French, by A. M., 2 vols. in 1, small 4to. *bd.* RARE, £6. 1639

7578 PALMERIN OF ENGLAND. The famous History of the noble and valiant Prince Palmerin of England and his brother Florian du Desart . . . . translated out of French by A. M., 2 vols. in 1, sm. 4to. *the title to the first supplied in MS. facsimile, citron morocco, gilt edges*, £2. 1664

Anthony Munday, the well-known translator and popularizer of Queen Elizabeth's time, gave the English version of the Palmerin to delight many generations of readers. His first edition of Part I was printed in 1588.

Lepolemo. Alonso de Salasar (1515-20).

7579 [LEPOLEMO.] Historia del valorosissimo Cavallier della Croce tradotta dal Spagnuolo, 2 vols. 12mo. *good copy, in old calf gilt*, 7*s* 6*d* *Venetia*, 1629

Lepolemo is described as the son of an Emperor Maximilian, and as having been carried away in infancy to the East. The book was first printed in 1521, in Spanish, with a title on which Alonso de Salazar was said to be the translator, and Juan de Molina the publisher. The former name is unknown in Spanish literary history; and the latter is therefore credited by some with being the author of the book, apparently because they were unacquainted with

the fact that the name of Salazar appears as translator on the title of the first edition. That circumstance is indeed mentioned by Salvá, but only on the faith of Fern. Columbus' catalogue which is not always trustworthy; and Gayangos knew nothing of it, as the statement is only made in the first edition, of which no copy was supposed to be in existence till one lately came into my possession.

Clarimundo. **Joam de Barros (1520).**

7580 PRIMEIRA Parte da CRONICA do EMPERADOR CLARIMUNDO, donde os Reys de Portugal descendem [*at end:* tirada de lingoagem Vngara . . por Ioão de Barros], folio, *woodcut on title, calf, scarce,* £10. *Lisboa, Ant. Alvarez,* 1601

The first work of the writer who became so celebrated afterwards as the historian of the Portuguese in India.

Espejo de Principes.
Ortunez de Calahorra (1560); Marcos Martinez (1620).

7581 ESPEJO DE PRINCIPES Y CAVALLEROS, tercera y quarta parte, por MARCOS MARTINEZ, stout folio, *large copy in hf. morocco gilt,* RARE, £4. 10*s* *Caragoça,* 1623

The first two parts were written by Ortuñez de Calahorra, and printed for the first time in 1562-80. Several editions were printed; and the English "Mirror of Princely Deeds" was translated from them. But of the third and fourth parts only the above edition was printed, and it was not translated.

7582 MIRROR OF KNIGHTHOOD. The **First Part** of the Mirrour of Princely Deedes and Knighthood, wherein is shewed the worthinesse of the **Knight of the Sunne** and his brother Rosicleer, with the straunge love of the beautiful Princesse Briana, translated out of Spanish by M. T. [Margaret Tyler], *title and 2 leaves in MS. T. Este, n. d.*—**Second Part** of the first Booke of the Myrrour of Knighthood, translated out of Spanish by R. P. (Richard Percival), *T. Este,* 1585—**Third Part** of the first Booke of the Mirrour of Knighthood, translated by R. P., *Thomas East, n. d. five leaves at end wanting*—[The **Fourth and Fifth Bookes,** being the first and second bookes of the second part], *T. Este,* 1598, *title absent, otherwise fine copy,* VERY RARE—**Sixth Booke** of the Myrrour of Knighthood, being the first booke of the third part, conteining the Knightly actions and amorous conversations of Rosicleer and Rosabel, translated by R. P. *Edwarde Allde,* 1598—**Seventh Booke** of the Myrrour of Knighthood, *Thomas Purfoot,* 1598—**Eighth Booke** of the Myrror of Knighthood, being the third of the third part, *Thomas Creede,* 1599—**Ninth Part** of the Mirrour of Knighthood, *Cuthbert Burbie,* 1601—together 9 parts in 8 vols. sm. 4to. *all in* **black letter,** *a few headlines cut, therefore sold not subject to collation; uniform in old calf gilt,* VERY RARE, £16. 16*s* (1585)-1601

This set contains the "Fourth and Fifth Books," which are wanting in Mr. Huth's copy. A copy of seven parts only, and imperfect, fetched £14 at Goldsmid's sale. It is a very scarce old English Romance of Chivalry, and the union of the parts is very difficult. "Don Quixote often debated with the curate of the village, a man of learning and a graduate of Siguenza, which of the two was the better knight, Palmerin of England or Amadis of Gaul, but Master Nicholas, barber-surgeon of the same place, declared that none ever came up to the *Knight of the Sun.*"

Guerras de Granada. **G. Perez de Hita (1570-80).**

7583 PEREZ DE HITA, Historia de los Vandos de los Zegris y Abencerrages Caualleros Moros de Granada, de las Ciuiles Guerras que huuo en ella, etc. (primera parte), 16mo. *vellum* £2. *Alcala de Henares, Juan Gracian*, 1604

7584 ——— Segvnda parte de las Gverras civiles de Granada, thick 16mo. *old calf*, 20*s* *Madrid*, 1696

7585 ——— Vandos de los Zegries, etc. (primera parte), *Pamplona*, 1706—Segunda Parte, *Madrid*, 1724—2 vols. 16mo. *hf. russia*, 20*s*

A leaf in Vol. II is very slightly cut into.

7586 ——— las dos partes, 2 vols. 16mo. *vellum*, 14*s* *Sevilla*, 1732—*Madrid*, 1724

7587 ——— las dos partes, 2 vols. 16mo. *vellum*, 16*s* *Barcelona*, 1757—*Madrid*, 1724

7588 ——— las mismas, 2 vols. 16mo. *russia*, 36*s* *Barcelona*, 1757—*Madrid*, 1724

7589 ——— Guerras Civiles de Granada, 2 vols. 12mo. *calf*, 10*s* *Madrid*, 1833

7590 ——— Histoire des Guerres civiles de Grenade, traduite d'Espagnol en François, 3 parts in 1 vol. thick 12mo. *calf, gilt back*, 7*s* 6*d* *Paris*, 1683

These three parts represent the first part of the original.

This historical romance is lavishly interspersed with poetry, and contains some of the finest old ballads in the language. The first part may be regarded as one of the most interesting Romances of Chivalry in any language; it treats of the reign of the last Moorish king of Granada, the loves, jealousies, and knightly glories of his court, reaching its climax in the fall of Granada. The *segunda parte* (which was not printed nearly so often as the first part, and which is scarce) is a continuation of the chronicle, and relates the insurrection and final ruin of the Moors under Philip II.

Don Bernardo Barcino. **Estevan Barellas (1576-80).**

7591 CENTURA o Historia de los famosos hechos del gran Conde de Barcelona don Bernardo Barcino, y de don Zinofre su hijo, y otros Caualleros de la provincia de Cathaluña, sacada á luz por Estevan Barellas, folio, *title mended, vellum*, £1. 10*s* *Barcelona*, 1600

Professedly translated from a MS. Chronicle of the Rabbi Capdevilla. It is purely a romance.

Don Rodrigo. **Miguel de Luna (1589).**

7592 ABULCACIM TARIF, Verdadera Historia del Rey Don Rodrigo, traduzida de la lengua Araviga por Miguel de Luna, 2 vols. in 1, sm. 4to. *bound*, 18*s* *Valencia, P. P. Mey*, 1606

Although usually classed with history, this is really a romance on the conquest of Spain by the Saracens.

Policisne. **Juan de Silva (1590-1600).**

7593 POLICISNE. Historia famosa del principe don Policisne de Boecia, hijo y vnico heredero de los Reyes de Boecia Minandro, y Grumedela, y de sus ilustres hechos, y memorables hazañas, y altas cauallerias. Aora nvevamente sacado a luz, por don

Iuan de Silua, y de Toledo, señor de Cañadahermosa, small folio, *fine large copy in Spanish calf*, £10.
En Valladolid, por los herederos de Iuan Iñiguez de Lequerica, 1602

Probably the last of the Spanish romances of Chivalry, but equally rare with the older ones. The paper is coarse, like what was used in chap-books.

Parismus. **Emanuel Ford (1580-90).**

7594 THE MOST FAMOUS, delectable and pleasant History of PARISMUS, the most renowned Prince of Bohemia, 1689—The Second Part containing the Adventurous Travels and Noble Chivalry of Parismenos, 1689—2 vols. in 1, small 4to. black letter, *woodcut frontispieces, calf*, 36*s* 1689

This copy belonged in 1697 to Matthias Rogers, who in an autograph note records the names of this and eight other Romances in his possession.

7595 THE FAMOUS and Pleasant History of PARISMUS, the Valiant and Renowned Prince of Bohemia, 2 parts in 1 vol. 12mo. black letter, *russia*, 12*s* *W. Onley, for Josiah Blare, about* 1700

Abridged from the older edition in quarto.

This prose Romance of Chivalry—an imitation of those of the Amadis and Palmerin series—was written in Shakespeare's time by Emanuel Ford or Foord, the author likewise of Ornatus and Artesia, and is probably in great measure, if not altogether, his own invention.

7596 [FORD (Emanuel)] The Most Pleasant History of ORNATUS and ARTESIA: shewing the Tyrannical and Wicked Reign of Thæon, King of Phrigia . . . . the Eighth Impression . . . . small 4to. black letter, *green morocco gilt, edges gilt*, £2. 10*s*
M. White, for J. Wright . . . and Tho. Passenger, 1683

Originally written in Queen Elizabeth's reign, but published in 1607 for the first time by the author's friend, Richard Wood, whose name is subscribed to the dedication. He does not mention Ford by name, but simply refers to the author as deceased. This is also an imitation of the Spanish stories.

Polimantes. **Philippe de Belleville (1610).**

7597 THÉATRE D'HISTOIRE, où, avec les grãds Provesses et Auentures êtranges du Noble et Vertueux Cheualier, POLIMANTES Prince d'Arfine, se representent au vrâi, plusieurs occurrences fort rares et merueilleuses, sm. folio, *engraved title and* 57 *copper-plate engravings, fine copy in blue morocco extra, gilt edges, by Broca*, £4. 4*s* *Bruxelles, Rutger Velpius*, 1613

The dedication to the Archduke and Archduchess, Albert and Isabel, is signed by "Phillippe de Bellevile." This author, a Belgian by birth, must have had his enthusiasm aroused by the Amadis and its supplements, and this first volume (all published) may be assigned to the cycle which includes Amadis and Palmerin.

7. Romances of Fairy-Lovers and Werwolves.

Godfrey of Bouillon and his house. **(Sec. XII)**

7598 CHEUELERE ASSIGNE [The Knight of the Swan], (*in old English verse*, edited by E. V. Utterson), 4to. *hf. bd. from Sir Walter Scott's library, with David Laing's autograph inscription*, £4. 4*s*
Roxburghe Club, 1820

This English poem, in alliterative verse, was written about the beginning of the fifteenth century. It is the abridgment of a French *fabliau*.

7599 HISTORY OF HELYAS, Knight of the Swan, from the edition printed by Copland, small 8vo. *hf. morocco*, 25*s* 1827

This portion of the Romance of Godfrey of Bouillon is all that was translated into English by Robert Copland. William Copland printed it about 1540.

The first appearance of the Knight of the Swan in (mythic) *history* is referred to the year 711, a date suspiciously close to that (717) of the *livret merveilleux* from which Robert de Borron composed his Graal history. The story appears in Wolfram's Partzifal as the final adventure of Loherangrin, in which he first wins and then deserts the Princess of Brabant (nearly as the histories tell the tale of Helias and the Princess of Cleves, which is assigned to A.D. 711), and consequently the story must be older than the twelfth century. Adopted thus in the Grail legend and in the history of Cleves, it seems to have been a favourite tradition in the lands between Flanders and the Rhine, and it is not wonderful that when Godfrey of Bouillon became famous, a romantic French history of his progenitors was compiled, tracing him to the Knight of the Swan. The imagination of the trouvère, as Paulin Paris suggested, might easily have been prompted by the confusion between signum and cygnus (both in old French *signe*), Godfrey and his companions being the first to wear the cross on their shields, *milites cruce signati*.

The tale of Cupid and Psyche is the oldest parallel to the Knight of the Swan.

7600 LA CHANSON D'ANTIOCHE . . . publiée pour la première fois par Paulin Paris, 2 vols. sm. 8vo. *sd.* 20*s* *Paris*, 1848

This text was written by Graindor de Douay about 1180, and he only modified it from the older chanson composed by the Pelerin Richart on his return from the first crusade. This forms the third division of the Godfrey romance.

TASSO, Gerusalemme—*see amongst* Epic and Historical Poems.

7601 ROMANS DES CROISADES. LI ROMANS de Bauduin de Sebourc IIIe Roy de Jhérusalem, poëme du XIV Siècle, publié pour la première fois d'après les Manuscrits de la Bibliothèque Royale, 2 vols. impl. 8vo. *facsimile*, LARGE VELLUM PAPER, *whole bound in light blue Turkey morocco, gilt tops, edges uncut*, £4. 10*s* *Valenciennes*, 1841

Added here as an appropriate sequence to the Chanson d'Antioche. Only thirteen copies printed on *Papier Vélin fort*. The present Baldwin, who followed Godfrey's brother on the throne of Jerusalem, is not to be confounded with Baldwin Count of Flanders. He reigned from 1118 to 1131.

The oldest MS. in which the poem is contained dates from the beginning of the fourteenth century. It is in Alexandrines, with a monotonous recurrence of the same rhymes. For example, the first 39 lines rhyme in *ant*, the next 38 in *on*, the following 37 in *ois*.

Melusine. (Sec. XII;) Jean d'Arras (1387).

7602 MELUSINE nouvellement imprimée, *woodcuts, a few pages wormed*, 1639—MILLES ET AMIS, l'hystoire des devx nobles et tres-vaillans Cheualiers, nommez Milles et Amys lesqvels en levr vivant furent pleins de grandes prouesses, *woodcuts*, 1631—2 vols. in 1, sm. 4to *calf gilt*, £2. 10*s* *Troyes, Nicolas Oudot*, 1639-31

7603 MELUSINE, Histoire de, small 4to. *numerous rude woodcuts, morocco extra, gilt edges*, 32*s* *Troyes*, 1699

7604 THE ROMANS OF PARTHENAY, or of Lusignen, otherwise known as the Tale of Melusine, translated from the French of La Coudrette (1500-1520), edited from a unique MS. by W. W. Skeat, 8vo. *sd.* 6*s* *Early Engl. Text Soc.* 1866

La Coudrette's work was a metrical version of the story by Jean d'Arras, made at beginning of the 15th century.

7605 (MELUSINA). Das abenteürlich buch beweiset vns vō||einer frawen genant Melusina. . . . (At the end:) *Getruckt vnd vollendt von Iohanni bämler zu Augspurg. . . . Anno dni* M.CCCC.LXXX *iar*, folio, *woodcuts, red morocco extra, gold borders, gilt edges, very fine and large copy, from the Didot library*, £120. *Augspurg*, 1480

"Édition non citée au *Manuel* de ce roman de chevalerie. Les gravures sur bois sont singulières par leur rudesse et leur extrême archaïsme. Elles sont exécutées dans la manière des xylographes primitifs." (Didot, *Catal. raisonné*, No. 10). The work commences with a large woodcut, full-page size; then follows the text. The first fourteeen lines are printed in red; there are in all 100 leaves.

Translated in the fifteenth century by "Thüring von Ringeltingen von Bern" from "ein zemal selczam und auch gar wunderliche frembde Hystorien in franczosischer sprach."

The story of Melusine (wife of Raymond de Poitiers, and foundress of the house of Lusignan), the Woman with the Tail (in Breton Mer'hlostek, probably pronounced in earlier days *Merlusec*), was current long before Jean d'Arras was requested to write a book on the subject for the Countess of Bar, in 1387. There is extant a wer-wolf poem on Melion, and the sister of Melusine is called Melior, who is of similar mixed nature to Raymond's wife, the word *Mil, an animal*, seemingly taking part in all these names, perhaps even in Melusine. The original legends are no doubt Breton: like the Arthurian stories, it is stated in the work itself that Melusine was derived from the Latin book of the Earl of Salisbury.

William of Palerne. (Sec. XII)

7606 GUILLAUME DE PALERNE [poème], publié d'après le MS. par H. Michelant, 8vo. *cloth*, 21*s* *Soc. des anciens Textes, Paris*, 1876

7607 THE ANCIENT ENGLISH ROMANCE [Poem] of WILLIAM AND THE WERWOLF, edited from an unique copy in King's College Library, Cambridge, with introduction and glossary by Fredk. Madden, 4to. *hf. bd.* £4. 4*s* 1832

The French original was composed about the year 1190, being based, as Sir F. Madden thought, upon some Sicilian tradition picked up by a Norman. The English metrical version dates from about 1350. An interesting dissertation on Wer-wolves is prefixed.

Parthenopeus of Blois. (Sec. XII;) Denys Piramus (Sec. XIII).

7608 PARTONOPE OF BLOIS. The old English version of Partonope of Blois, edited for the first time from MSS. by the Rev. W. E. Buckley, 4to. *hf. bd.* £2. 10*s* *Roxburghe Club*, 1862

This beautiful Romance, which, like other legends of Fairy-lovers and Fairy-brides, is considered to be founded on the story of Cupid and Psyche, was in existence as a poem before 1189. The reference to it by Arnaud Daniel, who died in that year, does not prove that it was in the Provencal language; in fact, the mention of Blois in the hero's name, and his castle of Parthenay (from which Parthenopex or Partonope is thought to have been derived), seem to show that the old poem was in North-French. It is no longer extant; and the oldest form in which we have the story is the poem of Denys Piramus, a *trouvère* at the Court of Henry III of England; from which proceeded the above English metrical romance, composed perhaps at the end of the fourteenth century. The fairy Melior bears the same name as the sister of Melusina.

7609 PARTINOBLES. Historia del esforçat Cavaller Partinobles, traduhida de llengua Castellana, 12mo. *a little wormed, vellum*, 10*s* *Gerona, n. d.* (? 1700)

The first appearance of Parthenopeus in print was in a Spanish edition, Tarragona, 1488.

8. Romances Unaffiliated.

Pierre de Provence. **Bernard de Treviez (1190).**

7610 PIERRE DE PROVENCE. Au nom de nostre|| seigneur ihucrist cy commence listoi||re du vaillant cheualier || pierres filz du conte de || prouence et de la belle || maguelonne . . . Et fut || mis en cestui lāgage lan || mil CCCC ljjj en la ma||niere qui sensuit, sm. folio, GOTHIC LETTER, *double columns, magnificently large and fine copy in red morocco, gilt edges, by Duru, from the Didot collection*, £180.

COLOPHON: *Cy finist le liure lys||toire de pierre filz du co||te de prouece et de la bel||le maguelonne fille du||roy de naples. Deo gracias.*

S. l. n. d. [*Lyon, Barth. Buyer, about* 1478]

THE ONLY PERFECT COPY KNOWN; formerly in the Essling, Yemeniz, and Didot libraries.

The romance of the fair Magalona and Pierre of Provence was originally written in verse, and in the tongue of the Troubadours, by Bernard de Treviez, Canon of Maguelonne, in the latter part of the twelfth century. It must have undergone various alterations in course of time before it was rendered into French prose in 1453. It obtained great vogue in Spain in a translation made, according to Antonio, by Philippe Camus, which Gayangos disbelieves, but as Camus lived long in Spain and translated admirably from Spanish, he may also have translated French books into Castilian.

Florimont. *verse* (1190-1200), *prose* (Sec. XV).

7611 FLORIMONT. Hystoire & ancienne || Cronicque de lexcellent roy Florimot filz du noble Ma||taquas duc Dalbanie . . . small 4to. *woodcuts, very fine copy in maroon morocco extra, gilt edges, from the De Bure, Morel de Vindé, Yemeniz, and Didot collections*, £65.

Jehan longis . . . . Lan mil cinq cens vingt huyt (1528)

FIRST EDITION, EXCESSIVELY RARE, of a romance which is very seldom seen in any edition. It was composed in rhyme by Aimé de Varennes in the latter part of the twelfth century, and was put in prose toward the end of the fifteenth century. Paulin Paris considered Aimé to have been a Greek naturalized in or about Lyons, but there is nothing in the book inconsistent with the probability that he was a Frenchman who had spent several years in the East, and returned after the fall of Jerusalem in 1187.

Robert le Diable. (? Sec. XII)

7612 ROBERTE THE DEUYLL, a metrical romance, from an ancient illuminated MS. 8vo. *illustrations in facsimile from the MS. calf extra*, 18*s* 1798

7613 ——— the same, 8vo. *with coloured plates, vellum*, 24*s* 1798

Sires de Gavres. ? **Jean de Wavrin (1450).**

7614 HISTOIRE DES SEIGNEURS DE GAVRES, Roman du XVe Siècle publié par Van Dale, impl. 4to. *a complete facsimile of the original manuscript, with illuminations in colours, and 26 pedigrees in MS. added, half red morocco, uncut, top edge gilt,* £6. 6*s*
Bruxelles, s. d. (1845)

A Romance of Chivalry written about 1450, probably by Jean de Wawrin, the knightly penman, who composed a Chronicle of England.

Trois Fils de Rois. (about 1470)

7615 LE LIURE DES TROIS FILZ DE ROYS, CESTASSAUOIR DE FRĀCE, DANGLETERRE, ET DESCOSSE, lesquelz en leur ieunesse pour la foy crestienne soustenir au seruice du roy de secille eurent de glorieuses victoires contre les turcx . . . & espousa le filz du roy de france alors roy la belle yolente fille de lempereur . . . small folio, lettres Gothiques, *title printed in red and black, with a large woodcut of the three champions,* Philippe, Auffroy, *and* David, *setting forth on horseback, and numerous large woodcuts throughout the text, the first leaf of text* (a 4) *torn and deficient of about six lines at bottom, in a green vellum binding of the seventeenth century,* £25. *Lyon, par Claude Nourry,* 1508

VERY RARE. Brunet mentions this edition as having been announced in the Moligny catalogue, but he does so in a manner which seems to imply that he had doubts of its real existence. Of this uncommon romance, there was no edition in the grand Didot collection earlier than that printed in Paris by Alain Lotrian about 1540.

The story is evidently a fifteenth-century composition, written after the Turkish power was established in Constantinople. One of the characters is Fierabras, King of Persia, and brother of the Turk.

Plasidas.

7616 THE HYSTORIE of the moste noble Knight Plasidas, and other rare pieces, collected into one book by Samuel Pepys, and forming part of the Pepysian library [edited by H. H. Gibbs], 4to. *with coloured facsimiles of the illustrations in the early German version of Eurialus, a large illuminated miniature from the French version, and of the binding and ornaments of the Pepysian volume, hf. bd.* £3. 10*s* 1873

The Plasidas is a poem on St. Eustace and the Deer. It is followed by "the historie of Pandavola," which may be called a Romance of Chivalry in verse. But the greater part of the book is occupied by an old English translation of "Lucrece and Eurialus," with an appendix containing the Latin original. "The Northern mother's blessing," "the Way to Thrift," and J. Weever's poem on Sir John Oldcastle complete the volume.

Generides.

7617 ROYAL HISTORIE of the excellent Knight Generides, edited from the unique MS. of John Tollemache, Esq., by Frederick J. Furnivall, 4to. *hf. bd.* £2. 8*s* *Roxburghe Club,* 1865

Printed from a MS. of the first half of Sec. XV.

7618 GENERYDES, a Romance in seven-line stanzas, edited from the unique MS. (about 1440) by W. Aldis Wright, 2 parts, 8vo. *sd.* 7*s*
Early English Text Soc. 1873-78

A different translation from the preceding. It is singular that no trace of the French original can be found.

Horn and Rimenhild. (Sec. XII)
Pontus and Sidonia. (1470)

7619 KING HORN, with fragments of Floriz and Blauncheflur, etc. edited by J. R. Lumby, 8vo. *sd.* 3*s* 6*d* *Early Engl. Text Soc.* 1866

The MS. was written about 1380. The editor believes that the French romance by the Anglo-Norman Thomas (author of the Tristan) was not the original composition, but merely an amplified translation of this original English poem.

Nothing but the names (Horn for horned Sigfried and Rimenhild for Chriemhild) seems to have been taken from the Nibelungen narrative.

7620 PONTUS AND SYDONIA. DAS BUCH VND LOBLICHE HISTORI VŌ DEM EDELEN KÜNIGS SUN AUSZ GALICIA GENANT PONTUS. AUCH VŌ DER SCHENĒ SYDONIA KÜNIGIN AUSZ PRITANIA. WELCHE HISTORI GAR LUSTIG VND GAR KURCZWEYLIG CZU HEREN IST, small folio, 47 *woodcuts, fine copy, bd. formerly in the library of Dr. Kloss and David Laing*, £60. *Augspurg, durch Hannsen Schönsperger*, 1491

EXCESSIVELY RARE; so rare indeed that the edition was only known to Brunet and Graesse from the record in Dr. Kloss' catalogue of this copy.

7621 PONTUS AND SIDONIA. Hie hebt sich an ein schōe hystori . darausz vnd danon man vil gutter schöner lere vnd vnderweisūg vn geleichnüss mag nemē . . . . Wölche hystori . . . fraw Heleonora geborne künigin vsz schottenlande . . loblich vō frantzosiger zungen in teutsch getranszferieret . . hat . dem . . . herren Sigmund ertzhertzog zu östereich . Irem eelichen gemahel zu lieb vnd wol geuallen, small 4to. 52 *woodcuts, different from those in the Augsburg edition, one leaf of text a little defective, hf. calf*, RARE, £7. 10*s*
Straszburg, durch Martinū Flach, 1509

7622 PONTUS AND SIDONIA. Eyn Rhumreich Zierlich, vnnd fast fruchtbar Histori, von dem Edlen . . . Ritter Ponto, des Kunigssun ausz Galicia, Auch von der schönen Sidonia, künigin ausz Britannia . . . smallest folio, 31 *large woodcuts by Heinrich Vogtherr, old vellum binding*, RARE, £6. *Strassburg, Sigmund Bun*, 1539

No good Scottish or English collection ought to be without this Romance, which is particularly interesting to British collectors, not merely because the scene of adventure is partly laid in England and the heroine is an English princess, but because the book is a translation made, as the heading of the first page states, by "Heleonora, Queen of Scotland, and Archduchess of Austria." This lady was not Queen of Scotland, but one of the daughters of King James I. She married Sigismund, Archduke of Austria, in 1468, and died 1480. This translation, which is very creditable to a Scottish princess, was written for her husband Sigismund, who probably could not read French, and must have been made from a MS. of the old French story of Horn and Rimenhild by the trouvère Thomas, as the earliest printed text did not appear till about a year before the death of the Archduchess. The names of the characters were simply altered from those in the original story, whether by the Archduchess herself, or a French arranger.

VI. GERMAN AND NORSE CYCLE.

(*For the popular traditionary legends, see special section.*)

7622* RASZMAN (Aug.) Die Sagen von den Wölsungen und Niflungen, den Wilcinen, und König Thidrek von Bern in der Thidrekssaga, 8vo. *bds.* 7*s* 6*d* *Hannover*, 1858

A translation into modern German of the Old-Norse and Scandinavian

stories and poems forming or belonging to the Saga of Dietrich (often called in Swedish the Wilkina Saga), which was about the beginning of the thirteenth century compiled from earlier German poems.

The Saga of Dietrich of Berne or Verona (under which name Theoderic the Ostrogoth became a hero of old-German legends) is probably older than the Nibelungen Lied, with which it is so closely allied, although in its existing form it is more modern than the latter. The historical background of both belongs to the fifth and sixth centuries after Christ, but it must have needed some lapse of time before the actions of Attila and Theoderic were wrested into conformity with the wondrous deeds of mythical heroes, and before the early chiefs of the Burgundians and the Franks had become identified with the giants of popular legend.

7623 DER NIBELUNGEN LIED, zum erstenmal in der ältesten Gestalt aus der St. Galler Urschrift herausgegeben durch F. H. von der Hagen, 8vo. *hf. calf gilt*, 5*s* *Breslau*, 1820

This grand old-German Epic seems to have taken its literary form about the beginning of the thirteenth century. Siegfrid and the Winning of the Nibelung Treasures, the Jealousy of Brunhild and Chrimhild, Murder of Siegfrid, Wrath of Chrimhild, Revenge of Chrimhild and Destruction of the Nibelungs—these are the headings into which it may be roughly divided.

7623*DER NIBELUNGE NOTH und die KLAGE, nach d. ältesten Ueberlieferung herausgegeben von Karl Lachmann, 8vo. 5*s* *Berlin*, 1841

A different text from that which was published by Von der Hagen.

7624 DER NIBELUNGEN NOTH . . . Bearbeitung des Textes von Gustav Pfizer, roy. 4to. *beautiful illustrations by* Jul. Schnorr von Carolsfeld *and* Eugen Neureuther, *an exquisite production of German art, Spanish morocco extra, gilt edges, full-gilt back*, £2. 8*s* *Stuttgart*, 1843

7624*FORESTIER (Auber) Echoes from Mist-Land, or the Nibelungen lay revealed to lovers of Romance and Chivalry, sm. 8vo. *cloth*, 6*s* 6*d* *Chicago*, 1877

7625 DAS HELDEN BUCH mit synen figuren. Hye fahet an der helden buch das man nennet den Wolfdietherich. Vnd sagt . . . von herr keiser Otnit vnnd dē kleinen Elberich vnd von jr mörfart in die heideschafft, dem kunig syn tochter ab zugewynnen, sm. folio, *numerous woodcuts, including the excessively rare large one at the beginning, dark morocco extra, gilt edges, by* BEDFORD, £25. *Hagenaw, Henrich Gran*, 1509

One of the rarest books printed at Hagenau. When copies do occur, they are almost always imperfect and in very bad condition. Panzer imagined that this edition was the first (it is really the third), and considered it a highly important and remarkable book, as a collection of the oldest German poetry.

7625*HELDENBUCH darinn viel seltzamer Geschichten und kurtzweilige Historien, von den grossen Helden und Rysen, Wie sie so Ritterlichen umb eines Königs Tochter gestritten haben, etc. sm. 4to. *numerous fine woodcuts by* VIRGIL SOLIS, *original stamped binding, with clasps, rebacked*, £4. 8*s* *Franckfort, Sigmund Feyrabendt*, 1590

"Sehr seltenes Buch."—*Nagler*,

The Heldenbuch is in three parts, the first of which contains the story of Kaiser Ottnit, the second of Hugdietrich and Wolfdietrich, the third is "vom Rosengarten zu Worms der durch Crimhiltin König Gibichs Tochter ward gepflantzt." There is little difference between the 1509 and the 1590 book, beyond slight alterations of words and the occasional insertion or excision of a syllable in the late edition, for the purpose of making the lines flow more

regularly. The exact date of the book's compilement in its actual form is not known; but the older poems from which it was adapted were in existence in the twelfth or thirteenth century.

The earlier part of the Heldenbuch may be treated as portion of the Dietrichs-sage; the *Rosengarten* goes over the same ground as the last part of the Nibelungen-Lied. *Der Kleine Elberich* is the Oberon of Huon de Bordeaux, while Huon himself may be identifiable with Otnit.

7626 MÜLLER (P. E.) Sagabibliothek med Anmærkninger, 3 vols. 12mo. *Thick Paper, hf. calf*, 18*s* *Kiöbenh.* 1817

7626* BJARNAR SAGA. Sagan af Birni Hitdoelakappa, *Oldnordisk og Dansk*, af Fridriksson, 1847—Vapnfirdinga Saga, etc. *Oldnord. og Dansk*, af Thordarson, 1848—Sagan af Thordi Hredu, *Oldnord. og Dansk*, af Fridriksson, 1848—in 1 vol. 12mo. *hf. morocco*, 7*s* 6*d* *Kjöbenh.* 1847-8

7627 GRETTIS SAGA, *Oldnordisk og Dansk*, af Magnusson og Thordarson, 2 vols. in 1, 12mo. *hf. morocco*, 7*s* 6*d* *Kjöbenh.* 1853-59

7628 GRETTIS SAGA. The Story of Grettir the Strong, translated from the Icelandic by Eirikr Magnusson and William Morris, small 8vo. *cloth*, 8*s* 1869

7629 GUDRUN, a story of the North Sea, from the mediæval German (by Emma Letherbrow), 12mo. *cloth*, 5*s* 1863

7630 HERVARAR-SAGA ok Heidrekskongs; Historia Hervöræ et Regis Heidreki, *Island. et Lat.* 4to. *hf. bd.* 12*s* *Hafniæ*, 1785

7631 JOMSVIKINGA SAGA og Knytlinga, *Oldnordisk og Dansk*, af Rafn, 8vo. *fine paper, sd.* 10*s* *Kjöb.* 1829

7632 NIALS SAGA. Sagan af Niali Thorgeirssyni ok sonum hans, sm. 4to. *bds.* RARE, 25*s* *Kavpmannahavfn*, 1772

7633 ——— Historia Niali et filiorum *Latine* reddita, 4to. *sd.* 10*s* 1809

7634 ——— the same, 4to. *fine paper, sd.* 15*s* 1809

7635 DASENT (George Webbe) Story of Burnt Njal, or life in Iceland at the end of the tenth century, from the Icelandic of the Njals Saga, 2 vols. 8vo. *gilt cloth*, 12*s* *Edinburgh*, 1861

7635* VIGA GLUM'S Saga: Story of Viga Glum, translated by Sir E. Head, 12mo. *cloth*, 3*s* 1866

7636 VIKING TALES of the North. The Sagas of Thorstein and Fridthjof, translated from the Icelandic by Anderson and Bjarnason, also Tegner's Fridthjof translated by George Stephens, sm. 8vo. *cloth*, 8*s* 6*d* *Chicago*, 1877

VII. NOVELS.

1. Collections of Tales and Fabliaux.

7637 BANDELLO, la seconda (e la terza) parte de le Novelle, 2 vols. small 4to. *engraved titles, old calf*, £2. *Lucca, il Busdrago*, 1554

7638 ——— il terzo volume, 12mo. *calf*, 7*s* 6*d* *Milano*, 1560

"In point of composition these Novels, although inferior to those of Boccaccio, are written with a degree of vivacity and nature which seldom fails to interest the reader; and which, combined with the singularity of the incidents, will probably secure a durable, although not a very honourable, reputation to the author."—*T. Roscoe.*

7639 BANDELLO. Histoires Tragiques extraictes des œvvres Italiennes de Bandel, & mises en nostre langue Françoise, par PIERRE

BOAISTUAU, *Benoist Prevost*, 1559—Continuation des Histoires Tragiques extraites de l'Italien de Bandel, mises en langue Françoise par François de Belle-Forest, *Vincent Sertènas*, 1560—2 vols. in 1, small 8vo. *ruled, fine copy in calf gilt, gilt edges*, £3. 3*s* 1559-60

First edition of a book which, although derived from an Italian source, is regarded by the French as essentially a portion of their own literary treasures.

7640 BARGAGLI (Scip.) I TRATTENEMENTI, sm. 4to. *calf extra, gilt edges, by* BEDFORD, 18*s* *Venetia*, 1592

7641 BEBEL. Bebeliana opuscula . . . Libri FACETIARUM jucundissimi atque fabulæ admodum ridendæ. . . Novus liber Facetiarum . . . sm. 4to. *original stamped binding*, £2. 8*s* *Argent.* 1512

Bound up with the following scarce pieces:—Opera Bebeliana Sequentia, *Phorcæ*, 1509—LIBER THEODOLI cum cõmento noviter impressus (this title above a woodcut of a master teaching in school, and below "*venundatur* LONDINI *apud bibliopolas in cimiterio Sancti Pauli*"), 1508—Virgiliocentones: sive Probæ Valeriæ Centonum opus Stemeciani comment. illustratum, *Brunswici impressum ap. divum Martinum*, 1516 (*an early Brunswick book*).

7642 [BEROALDE DE VERVILLE] le Moyen de Parvenir, nouvelle édition, 2 vols. 16mo. BEST EDITION, *beautiful copy in old French citron morocco extra, gilt edges*, £4. 4*s* *A* * * * * * 100070057

7643 ——— le même, nouvelle édition, 2 vols. in 1, 16mo. *red morocco extra, gilt edges, by Allo*, £2. 2*s* *Londres*, 1786

This is one of the curiosities of literature. It is strange that a man who was so rich in wit, learning, and satirical power should devote his gifts to a production in which humour is overladen with indecent and blasphemous ribaldry.

7644 BIBLIOTHÈQUE de Campagne, ou Amusemens de l'Esprit et du Cœur, 17 vols.—Supplément, 7 vols.—together 24 vols. *calf neat*, 30*s* *Genève*, 1761

Containing a number of romances, novels, and memoirs, such as Mem. de Grammont, Manon Lescaut, Princesse de Cleves, etc.

7645 BOAISTUAU. Historia Prodigiosas y maravillosas de diversos svcessos acaescidos en el mundo, escriptas en lengua Francesa, por Pedro Bouistau, Claudio Tesserant, y Francisco Beleforest, Traduzidas . . . . por Andrea Pescioni, 16mo. *calf*, 25*s* *Medina del Campo*, 1586

"This is the earliest Spanish edition, and very rare."—*MS. Note.*

7646 BOCCACCIO, IL DECAMERONE, folio, **Editio Princeps,** *hf. russia*, **the famous Valdarfer Boccaccio,** *the largest copy in the world*, £650.

[*Venetia*] *Christofal Vardarfer . . . che nacque in Ratisbona* . . M : CCCC : LXXI : (1471)

EXCESSIVELY RARE, only one perfect copy, and altogether less than half-a-dozen copies being now in existence. There is no copy in the British Museum. This edition has become historically and bibliographically interesting by reason of the great sum of money given for it at the Roxburghe sale, viz. £2260. The work is printed in Roman letters, long lines, without numerals, catchwords, or signatures, having 40 lines to a full page. The present copy wants five leaves, viz. 1 leaf of the table of contents

(the last), 1 leaf of the proemio (the first), and 3 leaves in the text, viz. 101, 102, and 233.

The story of the Roxburghe (now Spencer) copy is a celebrated and curious one; that which is connected with this copy is still more interesting. When it was brought to England about 1719 or 1720, it was offered by a bookseller for a hundred guineas to Harley Earl of Oxford, and to another nobleman, neither of whom could make up his mind to give so much. Lord Sunderland gladly secured it, and took occasion to invite the other two to dinner, when the conversation fell upon a copy of the first Boccaccio which had just, said Harley, been offered to him at a very high price. This elicited from the second bibliophile the observation that a copy had also been offered to him. They both regretted the largeness of the price, while confessing that the book was so excessively rare there was no other copy in England. "Now, would it surprise your Lordships," said Lord Sunderland, "to know that I have a copy of the first Boccaccio?" They looked incredulous, and he produced the present volume, on seeing which they recognized to their chagrin that it was the same they had hesitated over. The authorities of the British Museum to-day resemble the two baffled bibliophiles; they wished to buy the Sunderland Boccaccio, but they thought the price too high.

7647 BOCCACCIO, IL DECAMERONE, nuovamente stampato con tre novelle aggiunte, sm. 4to. *printed in italic letters, with very numerous fine woodcuts, old crimson morocco gilt, gilt edges,* FINE COPY, £48.
Firenze, Ph. di Giunta, 1516

A RARE EDITION, the first *from the Giunta press,* and which is remarkable for the three additional novels wrongly printed at the end and wrongly attributed to Boccaccio, which are however quite as valuable in themselves as if they had been his. They occupy the last 39 pp.

7648 BOCCACCIO (Giovanni) IL DECAMERONE, small 4to. *a few small wormholes, otherwise a very good copy, calf neat,* VERY RARE, £10.
Vinegia, per Gregorio de Gregori, 1516

7649 ——— the same, sm. 4to. *a fine copy in brown morocco extra, gilt edges, by Bedford,* £28. 1516

Col. Stanley's copy fetched £33; the Marquis of Blandford's, £22. 11s.

Niccolo Delfino was the editor of this book: the first Boccaccio in quarto size, and the first critical edition of the text. It was used as the basis of all succeeding editions.

7650 ——— IL DECAMERONE di M. Giovanni Boccaccio novamente corretto, con tre Novelle aggiunte, 8vo. *very fine copy in red morocco extra, by Bozérian, gilt edges,* £15.
Vinegia, nelle case di Aldo Romano e d'Andrea Asolano, 1522

A very rare and very correct edition. Four leaves in the middle have been supplied in facsimile in a manner extremely difficult of detection. The book is an octavo, not a quarto, as Brunet and others describe it.

7651 ——— IL DECAMERONE, nuovamente corretto et con diligentia stampato, stout 12mo. *boards,* £10. 10s
Brescia, Lud. Britannico, 1536

AN EXCESSIVELY RARE AND VALUABLE EDITION, which in the opinion of Haym equals the celebrated Giunta of 1527 in merit. No copy has occurred in the London market for years; and I have no reference to any copy. Neither Gamba nor Poggiali was able to cite it, and Brunet only knew it through Haym.

7652 BOCCACCIO, il Decamerone . . nuovamente corretto, 12mo. *several pretty woodcuts, large copy in old calf*, £2. 10*s*
Vinegia, Pietro de Nicolini da Sabio, 1537
This edition follows the text of Delfino's edition. It is printed in italics.

7653 ——— IL DECAMERONE . . . . nuovamente stampato et ricorretto per Antonio Brucioli, sm. 4to. *the first edition by Brucioli, portrait on title and another woodcut at end, old calf*, 36*s*
Vinegia, B. Zanetti ad instantia di Giovanni Giolito da Trino, 1538

7654 ——— the same, LARGE AND THICK PAPER, small 4to. *wanting the title and the last leaf, old binding*, £5. 1538
Only one other large paper copy known.

7655 ——— il Decamerone, nvovamente stampato et ricorretto per Antonio Brucioli, sm. 4to. *woodcut title, calf*, £3. 10*s*
Venetia, Gabr. Iolito di Ferrarii, 1542
Best edition of Brucioli's recension. The White Knights copy fetched £6.

7656 ——— IL DECAMERONE, nuovamento corretto per Antonio Bruccioli, 24mo. *fine copy in old French red* MOROCCO, *ornamented with gold tooling, gilt edges*, £2. *Venetia, Gabriel Iolito*, 1542

7657 ——— IL DECAMERONE . . . nvovamente corretto . . . stout 12mo. *woodcuts, calf*, 25*s* *Venetia, Agostino Bendone*, 1545
The woodcuts are from the blocks used in the 1537 edition.

7658 ——— IL DECAMERONE, nuovamente alla sua intera perfettione . . . ridotto per GIROLAMO RUSCELLI, con un Vocabolario generale, sm. 4to. *woodcuts, vellum, very fine copy, with the bookplate of Garrick*, 36*s* *Venetia, Vicenzo Valgrisio*, 1552

7659 ——— il Decamerone, segnato co i numeri corrispondenti alle Ricchezze della lingua volgare di Fr. Alunno, small 4to. *vellum*, £2. 10*s* *Vinegia, Paulo Gerardo* (1557)
A second volume was also published containing the Ricchezze of Alunno.

7660 ——— il Decameron; ricorretto in Roma et emendato secondo l'ordine del sacro Concilio di Trento, sm. 4to. *very elegant woodcuts in the initial letters, large copy in old calf*, £2. 2*s*
Fiorenza, Giunti, 1573

7661 ——— the same, LARGE PAPER, sm. 4to. *fine copy in the original limp olive morocco, gilt edges, with fleur-de-lis on back*, £4. 4*s* 1573
This celebrated volume, in spite of the alterations in certain places, remains in all other respects the best edition of Boccaccio. The changes are not such as it might be expected the censorship of morals would dictate, but only in such small matters concerning religion as the substitution of *un giardino di damigelle* for *un monasterio di donne*.
At the end of the calf copy the following piece is bound in: Annotationi et Discorsi sopra alcuni luoghi del Decameron fatti dalli Sig. Deputati . . sopra la correttione di esso Boccaccio 1573, *Fiorenza, Giunti*, 1574.

7662 ——— IL DECAMERON, 2 vols. 18mo. *old red morocco, gilt edges*, £2. 2*s* *Amsterdamo* [*Elzevir*], 1665

7663 ——— the same, in 1 vol. 18mo. *a tall copy in red morocco, gilt edges, by De Rome*, £2. 12*s* 6*d* *ib.* 1665
A copy of the Elzevir Decameron, desirable from its perfect preservation and fine margin. A similar copy fetched £5 at Sotheby's in 1861.

7664 ——— il Decameron, 5 vols. 16mo. *portrait and facsimile, gilt vellum, a pretty and good edition*, 10*s* *Venezia*, 1681

7665 BOCCACCIO, il Decamerone, con un discurso critico da Ugo Foscolo, 3 vols. 8vo. LARGE PAPER, *with* PROOF *impressions of Stothard's pretty plates, blue morocco extra, gilt edges,* £4. 4*s* *Londra*, 1825

7666 ——— the same, LARGE PAPER, 3 vols. 8vo. *a large and very fine copy in orange morocco extra, gilt edges, by Hayday,* £5. 5*s* 1825

7667 ——— [DECAMERON:] the Modell of Wit, Mirth, Eloquence, and Conuersation, Framed in Ten Dayes, of an hundred curious Pieces . . . . 1625—THE DECAMERON, containing An hundred pleasant Nouels . . . . The Last Fiue Dayes . . . 1620—2 vols. in 1, sm. folio, FIRST ENGLISH EDITION, *with curious woodcuts, and both the scarce title-pages, fine copy in russia,* £12. *Isaac Jaggard*, 1625-20

The first English translation of Boccaccio "containing a free rendering." The original edition has now become very rare, and is eagerly sought after. The above is a sound, desirable copy in fine preservation.

7668 ——— LE DECAMERON, NOUVELLEMENT TRADUICT d'ITALIEN en FRANÇOYS par Maistre ANTOINE LE MAÇON, 16mo. *woodcuts, old calf,* £2. 10*s* *Lyon, G. Rouille*, 1552

"Avec gravures dans le style de Bernard Salomon. Jolie édition non citée."—*Brunet, Supplément.*

7669 ——— le Decameron . . . traduict d'Italien en Francois, 12mo. *fine copy in limp vellum,* £12. 12*s* *Paris, Martin le Jeune*, 1559

One of the best features of the early editions of Le Maçon's version (first printed in 1548) is that there are no suppressions and modifications such as are found in all the later ones.

7670 ——— Contes et Nouvelles de Bocace Florentin, 2 vols. 12mo. *fine engravings by Romain de Hooghe, beautiful copy in red morocco extra, gilt edges, by Bedford, from the Crawfurd library,* £8. 8*s* *Amsterdam*, 1697

First edition with De Hooghe's engravings.

7671 ——— le Décameron (traduction de Le Maçon), 5 vols. 8vo. *with* 111 *engravings by Gravelot in the pretty style of the last century, fine copy in old French calf gilt,* £25. *Londres (Paris)*, 1757

7672 ——— CENTO NOVELLA JOHANNIS BOCCATIJ. Hundert newer Historien . . . folio, *numerous very curious woodcuts, calf extra, by* BEDFORD, £6. 10*s* *Strassburg, in Hans Knoblouch's Druckerey*, 1547

7673 BONIFACII Historia Ludicra . . . cui accessit vita authoris, 4to. *engraved title, vellum,* 18*s* *Bruxellæ, J. Mommartius*, 1656

575 chapters on topics of all kinds, historical, ethical, and literary, illustrated with stories.

7674 BOUCHET (Gvillavme) Premier (second et troisiesme) livre des SEREES, 3 vols. in 2, 18mo. *small wormhole at end of the first volume, morocco, gilt edges, by Mackenzie,* £3. 10*s* *Rouen*, 1608-15

7675 ——— les mêmes, 3 vols. 18mo. *red morocco, gilt edges, from Joseph Whatley's library,* £6. *Paris*, 1608

7676 ——— Serees, 3 parts in 2 vols. bound in 1, thick 12mo. *vellum,* £2. 10*s* *Rouen*, 1635-34-35

Full of tales and anecdotes, most of them *orduriers*, but wittily told, which are interspersed throughout a course of real philosophical disquisitions on all curious subjects.

"Sterne has generally concealed the source of his curious trains of investigation and uncommon opinions, but in one instance he breaks through his restraint,

by mentioning Bouchet's Evening Conferences among the treasures of Mr. Shandy's library. This book is now become so extremely scarce, that for a long period it had escaped all my inquiries and exertions."—*Ferrier's Illustrations of Sterne.*

7677 LES CENTS NOUUELLES, nou||uelles. Contenant en soy || Cēt chapitres et hystoires, ou nou||ueaulx comptes plaisans & recrea|| tiz (*sic*) pour deuiser en toutes compai||gnies par ioyeusete, sm. 4to. Lettres Gothiques, *woodcuts, brown morocco, gilt edges, from the Solar and Didot libraries,* £70.
Paris, Jehan Trepperel, s. a. (*about* 1500)

7678 ——— Sensuyuēt les cēt nouuelles contenant cent hystoires nouueaulx qui sont moult plaisans a racompter en toutes bonnes compaignies par maniere de ioyeusete, small 4to. *numerous woodcuts, fine copy in red morocco, gilt edges, by Niedrée, from Utterson's library,* £21. *Lyon, Oliuier Arnoullet,* 1535

The last sheet consists of seven printed leaves, the seventh of which bears the colophon, the eighth being blank.

First compiled between the years 1450 and 1460; as some think, by Antoine de la Salle (the author of Petit Jean de Saintré). The usual idea is that the work was simply a reduction to writing of the tales and anecdotes with which the Dauphin (Louis XI) and his friends beguiled their stay at the court of Burgundy between 1456 and 1461.

7679 ——— Cent Histoires Nouveaux qui sont moult plaisans a raconter, 12mo. 100 *engravings after the Designs of* Romain de Hooghe, *red morocco extra, gilt edges,* £7. 7*s* *Cologne,* 1701

First issue of the engravings, as appears from their being impressed above the text, and not separately (*see* Brunet).

7680 CENTO NOVELLE ANTICHE. Libro di Novelle, et di bel Parlar Gentile. Nel qual si contengono CENTO NOVELLE altrauolta mandate fuori da Messer Carlo Gualteruzzi da Fano. Di nuouo ricorrette [da V. Borghini]. Con aggiunta di quattro altre nel fine, small 4to. *olive morocco extra, gilt edges, by Bedford,* £4. 4*s* *Fiorenza, F. and J. Giunti,* 1572

The **Edition Parens** of all subsequent impressions. The text differs considerably from that in the edition of 1525.

7681 Cento Novelle Antiche secondo l'edizione del 1525, corrette ed illustrate con note, 8vo. *a unique copy printed on Large Tinted Paper, bds.* 20*s* *Milano,* 1825

7682 CERVANTES, Obras, roy. 8vo. *bd.* 10*s* *Madrid, Rivadeneyra,* 1846
(Vida del Autor, Galatea, Novelas Ejemplares, Don Quijote, Persiles y Sigismunda, Viage al Parnaso, Poesias sueltas.)

7683 ——— NOVELAS EXEMPLARES, 16mo. *old calf neat,* RARE, £5. *Pamplona, Nic. de Assiayn,* 1614

7684 ——— Novelas Exemplares, sm. 8vo. *old calf neat, very rare,* £4. *Brusselas, Velpio y Antonio,* 1614

The first edition of 1613 is not to be had, and the two editions of 1614 are almost as rare.

The prologue contains Cervantes' description of his own personal appearance, from which some artist in the early part of the last century painted the so-called "portrait of Cervantes by himself."

7684* ——— Novelas Exemplares, sm. 4to. *vellum,* 21*s*
Madrid, Julian de Paredes, 1664

7685 CERVANTES, Novelas Exemplares, 2 vols. small 4to. *bound*, 5*s* *Madrid*, 1722

7686 ——— las mismas, con un indice de novelas, patrañas, cuentos, etc. small 4to. *vellum*, 7*s* *Madrid*, 1732

7687 ——— Novelas Exemplares, 2 vols. 12mo. *portrait and several beautiful plates by Folkema, old calf neat, a very pretty edition*, 12*s* *En Haya*, 1739

7688 ——— nueva edicion, 2 vols. sm. 8vo. *with Folkema's plates, hf. bd.* 5*s* *Amberes*, 1743

7689 ——— nueva impresion, 2 vols. sm. 8vo. *fine plates after Ximeno and Barranco, by Moreno Tejada and others, calf*, 10*s* *Madrid, Sancha*, 1783

7690 ——— Nouvelles, traduites en François par F. De Rosset et le S. d'Audiguier, avec l'Histoire de Ruis Dias par le S. de Bellan, 2 vols. in 1, 12mo. *date cut off on first title, vellum*, £2. 2*s* *Paris, chez F. Mauger*, 1670

7691 CHAUCER (G.) CANTERBURY TALES, sm. folio, **black letter**, *woodcuts, wanting signature* a *and four other leaves* (q4, hh7, D7, G1), *some leaves mended, very large copy, with Pynson's device on last leaf, oak boards, covered with stamped leather, rebacked*, £72. *R. Pynson, n. d. circa* 1492

A very fine specimen of typography and paper manufacture. It is interesting as the first production of Pynson's Press, and for its rarity, only one perfect copy being known, namely, that at Althorp. Heber's copy sold for £60. 18*s*, and Stevens's for £51, both imperfect.

7692 ——— THE WORKES OF | GEFFRAY CHAU | cer newly printed, with | dyuers workes whi | che were neuer in | print before: | . . . .
small folio, **black letter**, *woodcuts*, **Editio Princeps** *of the works of Chaucer* (*except only the Ploughman's Tale, which was first printed in* 1542), *title inlaid, fine copy in old panelled calf*, £52. 10*s* *London, Thomas Godfray* M.D.xxxii (1532)

EXCESSIVELY RARE: there is no copy in the splendid English collection of Mr. Huth. During many years, no copy has appeared in the market except an imperfect one, and the book is so scarce that there is no accurate bibliographical collation to be found. The following description will therefore be found useful.

COLLATION: Sign. A, 4 leaves, containing general title and preliminary matter; B, 6 leaves, of which the first is the title to the Canterbury Tales; C-T, V, X, Y, Z, in sixes; AA, six leaves, of which the first is the title to the Romaunt of the Rose; Bb-Pp in sixes (of which Hh1 is the title to Troylus and

Creseide); Qq, 9 leaves; Rr-Tt, in sixes (Ttl, the title of Boetius de consolatione); Vv, Xx, Yy, Zz in sixes; Aaa to Vvv in sixes (of which Ddd3 is a title, "How pite is ded," and Llll the title of the Testament of Love). There are no blank leaves in the book, every folio bearing letter-press.

7693 ——— WORKES, newly printed with dyvers Workes whiche were never in print before, sm. folio, black letter
Rycharde Kele (*no date*: *about* 1546)

Lowndes is in error in stating that Kele's edition is the same as Bonham's, with a new title: the fact being that they are two totally different books. The edition which bears the name of Reynes, Bonham, or others, and the date 1542, is earlier than this, no copy of which is dated, but which is considered by Mr. Bradshaw to stand between those of 1542 and 1561. Mr. Hazlitt, however, alleges that this edition was printed about 1538, in which case it would be the second impression of the works and the first edition of the Ploughman's Tale.

7694 ——— THE WOORKES OF GEFFREY CHAUCER, newly printed, with diuers addicions, whiche were neuer in printe before: with the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie . . . sm. folio, *fine tall copy, old calf*, £10. *Jhon Kingston for Jhon Wight*, 1561

"This edition was edited by John Stowe."—*Lowndes.*

7695 ——— Works of Jeffrey Chaucer, to which is adjoyn'd the story of the Siege of Thebes, by John Lidgate, folio, black letter, *frontispiece, with portrait, old calf*, £4. 1687

CINTHIO—*see* Giraldi Cinthio.

7696 COSTO (Tomaso) il FVGGILOZIO . . . in otto giornate, 12mo. **First known edition**, *calf gilt*, RARE, 10*s* *Venetia*, 1600

7697 ——— le otto Giornate del FVGGILOZIO, 12mo. *fine large copy, with rough lower margins, vellum*, 12*s* *ib.* 1620

In this work a society of gentlemen and ladies, as in the Decameron, amused themselves with stories, some of which are so licentious that, as Gamba remarks, many copies are found mutilated. Of the first edition, nothing is known except that it was printed at Naples sometime before 1500. No one in modern times has seen it.

7698 ESCOBAR (Gerardo de) Doze Novelas, sm. 4to. *calf*, 20*s*
Lisboa, 1674

A rare and curious volume of romances, partly in verse, not mentioned by Salvá.

7699 EUTRAPEL. LES CONTES ET DISCOURS D'EUTRAPEL, par Noel Du Fail, Seigneur de la Herissaye, 2 vols.—Discours d'ancuns Propos rustiques, facecieux, etc. ou Ruses de Ragot, 1 vol.—together 3 vols. 12mo. *calf*, 10*s* 1732

7700 FABLIAUX ET CONTES des Poètes François des XI, XII, XIII, XIV et XV Siècles, tirés des meilleurs auteurs; publiés par BARBAZAN. Nouvelle édition, augmentée et revue sur les Manuscrits . . . par M. Méon, 4 vols. 8vo. *plates, calf, gilt edges*, or *half morocco gilt*, £2. 12*s* 6*d* *Paris, Crapelet*, 1808

7701 ——— les mêmes, 4 vols. large 8vo. **Grand Papier de Hollande**, *first impressions of the plates, proofs before and after letters, beautiful copy in olive morocco extra, gilt edges*, RARE *in this state*, £12. 1808

7702 FABLIAUX OU CONTES, Fables et Romans, du XII et du XIII Siècle traduits ou extraits par LEGRAND D'AUSSY, troisième édition, considérablement augmentée, 5 vols. roy. 8vo. LARGE PAPER, *with double impressions of the* 18 *beautiful plates after* MOREAU *and Desenne*, **Proofs and India Proofs before Letters,** *green morocco extra, gilt edges, from Lord Clare's library*, £40.
Paris, 1829

These are modern French translations and abridgments; the Fabliaux of Barbazan and Méon are the originals in the old *langue d'oïl.*

7703 GIOVANNI (Ser). IL PECORONE di SER GIOVANNI, Fiorentino, nel quale si contengono cinquanta Novelle antiche, small 8vo. *bd.* 7*s* 6*d* *Milano*, 1554 [*Lucca, circ.* 1740]

7704 ——— il Pecorone, 2 vols. 8vo. *portrait, hf. calf*, 3*s* 6*d*
Milano, 1804

7705 GYRALDI CINTHIO (Giovanbattista) DEGLI HECATOMMITHI [i quali son cento Avenimenti narrati da una nobile brigata di huomini & di donne in un loro viaggio], parte prima (e seconda), 2 vols. small 8vo. (6$\frac{13}{16}$ *inches in height*), *rebound in morocco, with the original richly gilt calf sides preserved and let in, gilt edges, a singularly large and fine copy*, £25. *Monte Regale*, 1565

This copy is not only complete, but very fine, and in that state the book is one of singular rarity. "La difficulté de rencontrer ce livre bien complet en fait et la rareté et la valeur."—*Brunet.*

7706 ——— Hecatommithi, ouero Cento Novelle . . . di nuovo rivedute, corrette, & riformate in questa terza impressione, 2 vols. sm. 4to. *hf. russia, fine copy*, £2. 10*s*
Vinegia, Enea de Alaris, 1574

More correct than the first edition, more complete than the second, and superior in every respect to all subsequent impressions.

7707 ——— Hecatommithi, ouero Cento Novelle, 2 vols. small 4to. *vellum*, 18*s* *Venetia, Zopini*, 1580

7708 ——— Hecatommithi, ouero Cento Novelle, 2 vols. in 1, stout sm. 4to. *vellum*, 20*s* *Venetia*, 1608

"Of all the Italian Novelists *Cinthio* appears to have been the greatest favourite with our old English Dramatists. Two of the most popular of Shakespeare's plays were taken from his Novels, *Othello* and *Measure for Measure;* also the plots of two other plays by Beaumont and Fletcher, *The Laws of Candy* and the *Custom of the Country*—and Dryden's tragedy of *Amboyna*, and the incidents of many scattered scenes in the works of these dramatists may be traced to the same source."—*Dunlop's History of Fiction.*

7709 GIRALDO GIRALDI, Novelle, seconda edizione, coll' aggiunta di altre novelle inedite, roy. 8vo. *bds.* 5*s*; *hf. calf*, 6*s* 6*d* *Amsterdamo*, 1819

Only the fourth novel is by Giraldi, and of the fifteenth century. The others are modern imitations by Gaetano Cioni.

7710 GRAZZINI detto il Lasca (Antonfrancesco) Prima e seconda Cena, NOVELLE . . . alle quali si aggiunge una novella della Terza Cena, 4to. LARGE PAPER, *fine copy in green* MOROCCO *extra, gilt edges*, 36*s* *Londra*, 1756

Genuine edition, containing 28 lines to a page. The counterfeit of Lucca has only 27. Colonel Stanley's copy sold for £5. 15*s* 6*d*; Hibbert's, £2. 14*s*. Priced, Payne and Foss, £3. 3*s*.

7711 GREENE (Robert) GREENES FAREWELL TO FOLLY. Sent to Covrtiers and Schollers as a president to warne them from the vaine delights that drawes youth on to repentance, smallest 4to,

first edition, corner of last leaf in facsimile, brown morocco, very rare, £5. 5*s* *London, Thomas Scarlet*, 1591

Not in Mr. Huth's library.—A set of tales, told in a mixed company. Priced, Bibliotheca Anglo-Poetica, £7. 7*s*.

7712 GREENE (Rob.) Greenes Farevvell to Follie, sm. 4to. black letter, *maroon morocco, gilt edges, from the libraries of Sir F. Freeling and Mr. Craufurd*, £5. 15*s* *W. White dwelling in Cow-Iane*, 1617

7713 ——— the same, *a fine and* VERY LARGE COPY, *with several uncut bottom edges*, £6. 15*s* 1617

Priced in the Bib. Ang.-Poetica, £7. 7*s*, and fetched at Bindley's sale £6. 6*s*.

7714 ——— Greenes Arcadia or Menaphon: Camillaes Alarum to slumber (*sic*) Evphves in his Melancholy Cell at Silexedra, sm. 4to. black letter, *red morocco, gilt edges, from Sir F. Freeling's Collection, scarce*, £6. *W. Stansby for I. Smethwicke*, 1616

A pastoral romance, the chief value of which consists in the songs which are interspersed through the prose narrative. The prefatory letter (13 pp.), by Thomas Nash to the Gentlemen students of both Universities (which, as the Arcadia originally appeared in 1587, was his first venture in print) is also well worth reading. It reviews the existing state of literature, and contains apt criticisms upon the recent poetical productions.

7715 ——— GREENE'S GROATSWORTH OF WIT, bought with a Million of Repentance. Describing the folly of Youth, the falshood of makeshift Flatterers, the Misery of Negligent, and Mischieves of deceiving Curtezans, smallest 4to. black letter, *red morocco, gilt edges*, £5. 5*s* *Henry and Moses Bell*, 1637

A couple of stories which are evidently based upon facts in Greene's own life. Greene was an actor at one period of his life, and is supposed to have been a relative of Shakespeare's.

7716 HULSBUSCH (J.) Sylva Sermonum jucundissimorum, in qua novæ Historiæ et exempla varia, facetiis undique referta, continentnr, 12mo. *calf, gilt back*, 36*s* *Basileæ*, 1568

7717 LA FONTAINE. Contes et Nouvelles en vers, 2 vols. in 1, 12mo. (sm. 8vo.), **Papier Fort**, *fine impressions of the* 60 *etchings after Romain de Hooghe, old calf*, £12. 12*s* *Amsterdam*, 1685

FIRST EDITION with these plates. The paper is also of stouter and whiter quality than was used in later issues and reprints; and belongs to the limited number of which Brunet says:—

"Il a été tiré quelques exemplaires . . . en PAPIER plus grand et plus FORT que les autres, mais ils sont excessivement rares."

7718 ——— Contes et Nouvelles en vers, 2 vols. 12mo. 60 *etchings after Romain de Hooghe, smooth green morocco extra, gilt edges*, £2. 16*s* *Amsterdam*, 1721

7719 ——— Contes et Nouvelles, nouvelle édition, revue et corrigée d'après les MSS. et les éditions originales, avec toutes les variantes et plusieurs contes inédits, précédée de l'histoire de la vie et des ouvrages de La Fontaine, par Mathieu Marais, 2 vols. 12mo. **Thick Paper**, *frontispieces, portraits, and the full set of Eisen's plates, reimpressed from the original coppers of the Fermiers Generaux edition*, **New Proofs before Letters**, *French red morocco extra, gilt edges (by Bauzonnet), arms on sides*, £6. 10*s* *Paris*, 1858

7719* ——— Contes et Nouvelles en vers, 2 vols. large 8vo. GRAND PAPIER DE HOLLANDE, *proof impressions of the beautiful etchings,*

vignettes, and culs-de-lampe, red morocco super extra, the sides tooled with broad dentelle borders, gilt tops, uncut, £13. 10*s*
Lyon, 1874-75

With a preface by Jules Janin, in which the various illustrated editions of these tales are reviewed.

7720 LODGE (Thomas) AN ALARUM AGAINST VSURERS. Containing tryed experiences against worldly abuses, Wherein gentlemen may finde good counsells to confirme them and pleasant Histories to delight them . . . Hereunto are annexed the delectable historie of Forbonius and Prisceria, etc. small 4to. black letter, *without the last signature* (L, 4 *leaves*), *fine copy, black morocco, gilt edges,* £15. *T. Este for Sampson Clarke*, 1584

Only two perfect copies are known, one at Britwell and one in the Bodleian, and the few imperfect copies that have occurred for sale have fetched very high prices. There is no copy in Mr. Huth's noble library.

The tale of Forbonius and Prisceria is partly in heroic verse. The Alarum for Usurers is in prose and full of episodal stories which contain curious descriptions of London manners in Elizabeth's time.

7720*LOZANO (Christoval) Soledades de la Vida Desengaños del Mundo, novelas y comedias exemplares, sm. 4to. *vellum*, 20*s* *Madrid*, 1663

7721 ——— Soledades de la Vida, y desengaños del Mundo, novelas exemplares, sm. 4to. *hf. calf*, 5*s* *Barcelona*, 1722

In the edition of 1663 (the second) the title makes mention of comedies which were not, however, printed in this or any succeeding edition.

CONDE LUCANOR—*see ante No.* 7219.

7721*LYBURNIO (Nicolao) LE SELUETTE, sm. 4to. *with the capital letters illuminated, very fine copy, vellum, gilt leaves, rare,* £2. 2*s*
Vinegia, 1513

Priced, 1829, Thorpe, £3. 3*s*. This work contains Stories in prose, with pieces of verse intermingled. Some of the descriptions and situations are very voluptuous.

7722 MALESPINI (Celio) Dvcento Novelle amorosi nelle qvali si raccontano diversi auuenimenti cosi lieti come mesti & strauaganti, 2 vols. in 1, stout sm. 4to. *bound, calf,* £2. 2*s* *Venetia*, 1609

" No Italian novelist has been more copious and fertile in narrative than Malespini . . . . His novels are curious, delightful, now worthy of close attention, and now shocking through indecency, while on the other hand they preserve for us the memory of singular occurrences and of strange customs that prevailed in his time."—*Gamba.*

7722*MARGUERITE DE VALOIS (Reine de Navarre) Contes et Nouvelles, 2 vols. 12mo. *frontispiece and numerous plates after the designs of* ROMAIN DE HOOGHE, *red morocco extra, gilt edges, by Chambolle Duru,* £10. 10*s* *Amsterdam, Gallet*, 1700

7723 ——— another copy, *without frontispiece, calf,* £3. 5*s* 1700

7724 ——— [*on the engraved title:*] HEPTAMERON FRANCAIS [*on the printed title:*] Les Nouvelles de Marguerite, Reine de Navarre, 3 vols. sm. 8vo. *fine engravings by Longueil, etc. after Freudenberg's designs, with charming vignettes by Duncker, splendid impressions, the plates before the numbers, fine copy in calf extra, gilt edges,* £15. 15*s* *Berne*, 1780-81

7725 ——— Heptameron Français, 3 vols. post 8vo. *brilliant impressions of the beautiful plates by Freudenberg and Duncker, fine copy in red morocco extra, gilt edges, by Bedford,* £21. 1780-81

7726 LES SEPT JOURNÉES DE LA REINE DE NAVARRE suivies de la huitième (édition de Claude Gruget, 1559), notices et notes par Paul Lacroix, Index et Glossaire, 4 vols. 12mo. 7 *exquisite etchings by Flameng, and portrait of the Queen, hf. red morocco gilt*, £2. 16*s*
Paris, Jouaust, 1872

In this pretty edition the orginal text was restored, and the work completed by adding the eighth day and the tales contained in the Appendix.

7727 MARICONDA (Antonio) Tre Giornate delle Favole de l'Aganippe [Novelle], small 4to. *fine copy in old gilt calf, scarce*, 32*s*
Napoli, G. P. Suganappo, 1550

"Bella e rara edizione."—*Gamba.* The stories are all mythological.

7728 MASUCCIO, CINQUANTA NOVELLE, small 8vo. *red morocco extra, gilt edges*, 30*s* *n. d.*

This is the counterfeit edition, bearing Sessa's mark, but probably printed about 1680.

Written in the second half of the fifteenth century to illustrate the gross lives of monks and Italian ladies. One of the stories is the foundation of Shakspeare's Romeo and Juliet. "More original than those of most Italian novelists, few being borrowed from Boccaccio or even from the Fabliaux," says Dunlop.

7729 MILAN (Luys) LIBRO INTITULADO EL CORTESANO, dirigido a la Catholica, Real Magestad, del Inuictissimo don Phelipe, por la gracia de Dios Rey de España . . . Compuesto por don Luys Milan. Donde se vera lo que deue tener por reglas y pratica. Repartido por Iornadas . . . small 8vo. (12mo.), *Spanish morocco*, £18. *Fue impressa la presente obra en la insigne ciudad de Valencia, en casa de Ioan de Arcos. Corregida a voluntad y contentamiento del Autor. Año* M.D.LXI (1561)

A curious and ingenious work, so rare that only two other copies are known. It contains a sort of wit-combat between a number of persons who for ten days form a gallant company in the palace of the Duke of Calabria. Their conversations abound with old proverbs and aphorisms, and are interspersed with *romances* of considerable merit which have never been embodied in the collections. Some of the interlocutors use the Valencian dialect.

7730 THE MIROUR FOR MAGISTRATES, wherein may bee seene, by examples passed in this Realme, with how greeuous plagues vices are punished in great Princes and Magistrates, . . . Newly imprinted, and with the addition of diuers Tragedies enlarged [edited by William Baldwin and John Higgins], *London . . . Henry Marsh, being the assigne of Thomas Marshe*, 1587—THE SECONDE PART OF THE MIRROUR FOR MAGISTRATES [by Thomas Blennerhasset], conteining the falles of the infortunate Princes of this Lande, From the Conquest of Cæsar, vnto the commyng of Duke William the Conquerour, *Richard Webster, . . .* 1578—2 vols. in 1, small 4to. *russia*, £25. 1578-87

First united edition of all the parts (excepting only the two pieces added by Niccols in 1610). The work includes tales in verse on episodes in the traditional history of Britain and England. The poets who contributed to this celebrated compilation were William Baldwin, Thomas Blennerhasset, George Ferrers, John Higgins, Thomas Phaer, Thomas Sackville (Lord Buckhurst and Earl of Dorset), and something of Skelton, Churchyard, and others is also found in it.

"This being the best printed by either of the original editors, may be characterized, and has now been adopted, as the standard edition."—*Haslewood.*

7731 ——— Mirour for Magistrates, part 1, small 4to. 3 *leaves in facsimile, calf*, £12. *Marshe*, 1587

7732 A MIROVR FOR MAGISTRATES; being a true Chronicle Historie of the vntimely falles of such vnfortunate Princes and men of note, as haue happened since the first entrance of Brute into this Iland . . . newly enlarged with a last part called a Winternights Vision . . . with a poem annexed called Englands Eliza, smallest 4to. *woodcuts, with the sonnets to the Earl of Nottingham and Lady Clere, brown morocco extra, gilt edges, by Bedford*, £18. *Felix Kyngston*, 1610

7732* ——— the same, *large copy in original calf*, £10. 1610

Richard Niccols compiled all the preceding Mirrors in one uniform edition, slightly varied from the standard edition of 1587-78 (as he curtailed and rejected some pieces), and added his own two compositions—"A Winter Night's Vision," and "England's Eliza."

7733 MIRROR FOR MAGISTRATES, edited by Joseph Haslewood (with notes), 5 parts in 3 vols. 4to. *bds.* £12. 1815

RARE. This must be called the best edition, as it is the only one which is thoroughly complete. Only 150 copies were printed.

7734 MORI da CENO (Ascanio) Prima parte delle Novelle, sm. 4to. *russia, gilt edges, rare*, 15*s* *Mantova*, 1585

"La seconde partie n'a point été publiée. Vend. 2 liv. 4 sh. Pinelli; 1 liv. 5 sh. Borromeo."—*Brunet.*

"Unica edizione antica . . . molto rara."—*Gamba.*

7735 NOVELLE per far ridere le brigate, di varii autori, 8vo. LARGE VELLUM PAPER (one of four copies so printed), 2 *portraits of Mich. Colombo, bds.* 7*s* *Venezia*, 1824

Some of these stories are very old: a few are really by Colombo himself.

7736 PAINTER (William) THE PALACE OF PLEASURE, beautified, adorned and well furnished, with Pleasant Histories and excellent Nouelles, 2 vols. sm. 4to. black letter, FIRST EDITION of Vol. I, last two leaves reprinted, and leaf of imprint wanting, *H. Denham for R. Tottell and W. Jones*, and second edition of Vol. II *by T. Marshe, n. d.—morocco extra, gilt edges, by Clarke and Bedford*, £42. 1566-(79)

There is perhaps no collection of Novels so difficult to obtain in perfect condition as Painter's Palace of Pleasure, in Black Letter, although there were no less than three editions of Vol. I and two of Vol. II. From this work Shakespeare probably took the plot of his Romeo and Juliet.

7737 PAINTER'S PALACE OF PLEASURE, Vol. I, second edition, beginning with fol. 4, ending with fol. 263 (the last numbered in mistake 254)—Vol. II, first edition, *title defective, ending with leaf* 420, in one vol. 4to. £5. 10*s* 1569-67

Both sets may be useful to make up an imperfect copy of this highly esteemed book.

7738 PAINTER (W.) PALACE OF PLEASURE, edited by J. Haslewood, 2 vols. 4to. BEST EDITION, *fine copy in red morocco extra, gilt edges*, £12. 1813

7739 PARABOSCO (Gieronimo) i Diporti [Novelle, motti, questioni, in tre giornate] . . . aggiunti secondo l'originale dell' auttore, 12mo. *fine copy in old veau fauve, gilt edges*, 15*s* *Venetia*, 1607

7740 Le Parangon des Nouvelles honnestes et delectables . . . réimprimé d'après l'edition de 1531, . . . introduction par Em. Mabille, 12mo. *hf. morocco*, 10*s* *Paris, Gay*, 1865

At the end of the *Parangon* there is also reprinted "Les Parolles joyeuses et ditz memorables, redigez par Petrarque, 1531."

7741 Perez de Montalvan (Juan) Para Todos, Exemplos morales, humanos y divinos, sm. 4to. *hf. calf gilt*, 12*s* *Huesca*, 1633

A collection of Plays and Novels, etc.

7742 ——— Successos y Prodigios de Amor, 18mo. *calf*, 10*s* *Brusselas*, 1702

7743 PETTIE. A petite Pallace of Pettie his pleasure: Contaynyng many pretie Hystories by him set foorth in comely colours, and most delightfully discoursed, small 4to. **First Edition**, *the first three leaves in facsimile, green morocco extra, gilt leaves*, £12. 12*s* *Printed at London by R. W.* (*circ.* 1576)

Excessively rare; only two other copies being recorded, one of which is in the Grenville library. There are two other undated editions printed in or soon after 1576, to which some persons attribute anteriority; but that is very questionable. The first story (Sinorix and Camma) has supplied Mr. Tennyson with the plot of his "Cup."

7744 Pirez de Rebelo (Gaspar) Novelas Exemplares, terceyra parte, 12mo. *vellum*, 20*s* *Coimbra*, 1669

This is called the third part, because his previous work *la tragica Florinda* was in two parts.

7745 POGGIO. Pogii florentini ora | toris clarissimi | facetiarum, small 4to. *beautiful copy in the original limp vellum*, £4. 4*s*

[At end:] *Venetiis per Ottinu Papiensem* . . . MCCCCC (1500)

This famous *Sottisier* is no doubt the best existing antitype of the Lost Tales of Miletus.

7746 ——— Opera, collatione emendatorum exemplarium recognita, folio, *portrait inserted, old calf*, 15*s* *Basileæ apud Henricum Petrum* (*at end:*) 1538

The last work in the volume is the Facetiæ. Amongst the Epistolæ in the earlier part is Poggio's famous account of the trial and martyrdom of Jerome of Prague, of whom he speaks with sincere and enthusiastic admiration.

7747 ——— Facetiarum libellus unicus . . . nonnullis Imitationibus illustratus, 2 vols. 18mo. *vellum*, 20*s* *Londini*, 1798

7748 ——— Facecie de pogio florentino Traducte de latino in uulgare ornatissimo, small 4to. *gothic type, fine large copy, blue morocco extra, with bottom edges uncut*, £5. 15*s* *s. l. e. a.* (*circa* 1490)

7749 Raccolta di Novelle, dall' origine della lingua italiana fino al 1700, 3 vols. 8vo. *hf. bd.* 3*s* 6*d* *Milano*, 1804-10

7750 Roberd of Brunnè's Handlyng Synne (written A.D. 1303) with the French treatise on which it is founded, Le Manuel des Pechiez, by William of Waddington; now first printed from MSS., edited by Furnivall, 4to. *woodcuts, hf. bd.* £2. 10*s* *Roxburghe Club*, 1862

In this religious treatise, *more majorum*, a number of curious tales are inset by way of pointing morals. The deadly sins are illustrated by stories, many of them purely English in character, of lecherous priests, dishonest executors, wily women, hard judges, unscrupulous lords. Indeed, no one has so completely painted the manners of English society in Edward I's time as Robert Manning of Brunne.

7751 ROBLES (Isidro de) Varios PRODIGIOS de Amor, sm. 4to. *calf*, 7*s* 6*d* *Madrid*, 1729

Five of these eleven novels exhibit a curious *tour de force* in being written with only four of the five vowels, in each novel a different vowel being excluded. The first known edition (of 1641) bears the name of Alonso de Alcala y Herrera as author.

7752 [SMYTH (Robert) Stravnge, lamentable, and Tragicall Hystories. Translated out of French into Englishe by R. S.], small 4to. black letter, *wanting title and the other two preliminary leaves, fine copy in green morocco extra, gilt edges*, £7. 10*s* *Hugh Jackson*, 1577

Only two other copies are known; one in the Bodleian (Douce collection), the other in the Huth library. As there is no title-page, the above title is taken from the Hand-book of Mr. W. C. Hazlitt, who does not, however, mention that a large woodcut escutcheon occupies the whole of the page succeeding the colophon. This final leaf is probably wanting in Mr. Huth's copy.

7753 TABARIN, Œuvres de, avec les adventures du Capitaine Rodomont, la farce des Bossus, etc. preface par G. d'Harmonville, 12mo. *frontispiece, hf. morocco, gilt top, uncut*, 10*s* *Paris*, 1858

7754 (TABOUROT) Les Bigarrvres et Tovches dv Seignevr des Accords: avec les Apophtegmes dv Sievr Gavlard et les Escraignes Dijonnoises, 12mo. *woodcuts, fine copy in morocco extra, gilt edges, by Smith*, £2. 10*s* *Paris, Jean Richer*, 1608

This is the curious work to which Swift is said to owe so much of the drollery displayed in the Art of Punning. It is a repertory of short stories containing humour, wit, wisdom, learning, and coarseness enough for a score of books.

7755 TORQUEMADA. The Spanish Mandevile of Myracles, or the Garden of curious Flowers . . . first written in Spanish by Anthonio de Torquemeda (*sic*), sm. 4to. *russia neat*, 36*s* *Bernard Alsop*, 1618

An entertaining volume of wonderful and marvellous stories, some of which are drawn from the lands of the New World.

7756 TURBERVILLE (George) Tragical Tales and other Poems: reprinted from the edition of 1587, 4to. *blue morocco extra, gilt edges*, £5. 5*s* *Edinburgh, printed for private circulation*, 1837

Including "Poems describing the places and manners of the country and people of Russia, anno 1568," written by Turberville in MUSCOVY when he accompanied Thomas Randolph, Queen Elizabeth's ambassador to the Czar, as his secretary. He was also the author of the celebrated work on Falconry.

The volume contains his Tragical Tales, printed in 1587 (mostly from Boccaccio); Epitaphs and Sonnettes, with some Epistles sent to his friends, at his being in MOSCOVIA, 1569.

7757 ZAYAS y SOTOMAYOR (Maria de) Novelas Amorosas y Exemplares, small 4to. *calf*, £4. *Zaragoça*, 1637

7758 ——— otra edicion, 12mo. *vellum*, £2. *Barcelona, por Gabriel Nogues*, 1646

7759 ——— primera y segunda parte de las Novelas, *vellum*, 20*s* *Madrid*, 1659

7760 ——— las mismas, small 4to. *hf. bd.* 12*s* *Barcelona*, 1705

7761 ——— las mismas, small 4to. *vellum*, 7*s* 6*d* *Barcelona, M. A. Marti* (*about* 1764)

In the "Prevenido Engañado" the episode of *the maid's sickness*, and the more horrible story of *the negro exhausted unto death*, to whom a lascivious widow plays the part of Messalina, compose a truly "exemplary" novel. The author can hardly be considered to have been a model of womanly purity,

although the *Aprobacion* declared that her book contained nothing "disonante á las buenas costumbres."

The earliest edition in the Salvá library is that of 1646. The second part was first published in 1647.

2. Miscellaneous Novels, Tales, and Pastoral Romances.

7766 ALEMAN. PRIMERA PARTE DE GVZMAN DE ALFARACHE, por Matheo Aleman, criado del Rey . . . small 4to. *title within woodcut border, waterstained at the beginning, calf*, £5.
Madrid, por los herederos de Juan Yñiguez de Lequerica, Año de 1600

EXCESSIVELY RARE; this edition being quite unknown to the writers on Spanish bibliography.

7767 ——— Primera parte de Guzman de Alfarache, RARE, *Madrid, Juan Martinez*, 1601

—SEGUNDA PARTE de la Vida de Guzman de Alfarache, atalaya de la vida humana, por Matheo Aleman su verdadero autor. Y advierta el Letor que la segunda parte que salio antes desta no era mia, solo esta lo es; *rare, unknown to Salvá; Barcelona, Honofre Anglada*, 1605

—2 vols. 12mo. *not uniform*, £3. 3*s* 1601-05

7768 ——— Primera parte de la Vida del picaro Guzman de Alfarache, *Tarragona, Felipe Roberto*, 1603

—LUXAN DE SAYAUEDRA (Matheo) Segunda parte de la Vida del picaro Guzman de Alfarache, *very rare* **first Edition**, *unknown to Salvá; Barcelona, Joã Amello*, 1602

—2 vols. in 1, 12mo. *vellum*, £3. 3*s* 1603-02

7769 ——— Primera Parte . . . *Juan Mommarte*, 1604—LUXAN, Segunda parte . . . *Roger Velpius*, 1604—2 vols. in 1, 12mo. *limp vellum*, 36*s* *Brucellas*, 1604

7770 ——— Vida del Picaro Guzman de Alfarache, 2 vols. 18mo. *vellum*, 30*s* *Milan*, 1615

7771 ——— la misma, 2 vols. in 1, 18mo. *hf. bd.* 20*s* 1615

7772 ——— Guzman de Alfarache, sm. 4to. *bds.* 9*s* *Madrid*, 1641

Printed on the coarse paper which was used for chap-books. Not in the Salvá collection.

7773 ——— Guzman de Alfarache, sm. 4to. *vellum*, £2. 2*s* *Madrid*, 1661

The Sunderland copy. Not in the catalogue of the Salvá collection.

7774 ——— Primera y Segunda parte de Guzman de Alfarache, small 4to. *old calf*, 7*s* 6*d* *Madrid*, 1723

7775 ——— Vida de Guzman de Alfarache, 2 parts, 8vo. *engraved title, front. and plates, hf. bd. uncut*, 10*s* *Amberes*, 1736

7776 ——— Vida y Hechos de Guzman de Alfarache, sm. 4to. *bound*, 15*s* *Madrid*, 1750

7777 ——— otra edicion, sm. 4to. *bd.* 5*s*
1750 (reimpresion de fines del siglo XVIII)

7778 ALEMAN. Vida y Hechos del Picaro Guzman de Alfarache, 2 vols 12mo. *frontispiece, vellum*, 9*s* *Valencia, Orga*, 1773

7779 ——— the same, 2 vols. 12mo. *frontispiece, calf*, 7*s* 6*d ib. id.* 1787

7780 ——— THE ROGUE: or the Life of Guzman de Alfarache [translated by Don Diego Puede-Ser (*i.e.* James Mabbe)], 2 vols. in 1 folio, *calf extra*, £2. 16*s* *Oxford*, 1630-34

Bound up with the "Spanish Bawd represented in Celestina," 1631—*see also* Celestina.

7781 ——— Life of Guzman d'Alfarache: or the Spanish Rogue. To which is added, the celebrated Tragi-Comedy Celestina, done into English . . . by several hands, 3 vols. in 2, 8vo. *frontispiece and numerous plates, calf*, 12*s* 1707

The Celestina is considerably compressed and modernized, but all the objectionable parts are faithfully preserved.

"The first edition of the first part appeared, Madrid, 1599, and two editions besides in the same year. The most ample portraiture of the *Cantariberas*, or the gayer one of the Picaros, that is to be found in Spanish Literature. It was very successful, falling in with the vices and humours of the times of the loose Court of Philip III, after the hypocrisy and constraint of the last dark years of Philip II. The genuine second part appeared, Valencia, 1605. The second part, published 1604, under the name of Mateo Luxan de Saavedra, though not without literary merit, is a forgery."—*Ticknor*, 1849, III, p. 26.

ARGALUS and PARTHENIA—*see under* Sidney's Arcadia.

7782 ARETINO (Pietro) la Prima (e Seconda) Parte de RAGIONAMENTI; Commento di Ser Agresto da Ficarvolo sopra la prima Ficata del Padre Siceo, con la diceria de Nasi, 3 parts in 1 vol. 12mo. *vellum, fine copy*, £4. 4*s* *Stampate nella nobil citta di Bengodi*, 1584

Genuine first edition of the four which bear the above date. It is also absolutely the first edition of the Ser Agresto. Brunet thinks this rare volume was printed at Lyons.

7783 ——— Capricciosi & Piacevoli Ragionamenti, 12mo. *blue morocco extra, gilt edges*, £2. 2*s* *Cosmopoli* [*Amsterd. Elzevir*], 1660

"Edition la plus belle et la plus correcte."—*Brunet.*

The Puttana Errante ought to be added to the Ragionamenti.

7784 BEMBO (Messer Pietro) GLIASOLANI, 12mo. *very large and fine copy in the original oaken boards, covered with leather, from the Sunderland library*, £2. 10*s* *Vinegia, Aldo Romano*, 1515

7785 BOCCACCIO, Opere varie (La Fiammetta, Il Filostrato, Il Corbaccio, La Caccia di Diana), 8vo. *front. being a portrait of "La Fiammetta," hf. vellum, uncut*, 10*s* *Firenze*, 1829

The Filostrato is the story of Troilus and Cressida.

7786 ——— AMETO di Messere Giovanni Boccaccio con le osservationi in uolgare grāmatica sopra esso di Hieronimo Claricio, sm. 4to. *old calf*, 30*s* *Milano, nella officina Minutiana*, 1520

7787 ——— FIAMMETTA. INCOMINCIA IL LIBRO DI MADONNA FIAMMETTA DA LEI ALLE INNAMORATE MANDATO, sm. folio, *printed in Roman letter, very large copy in old crimson morocco gilt*, £40. *S. n.* (*? Venet.* 1474)

The year 1474 is assigned by Dibdin conjecturally to the impression of this rare volume. It is probably one of the first books in which signatures appeared. It was only the presence of the signatures which induced Brunet to rank this as of later date than the edition of 1472.

7788 BOCCACCIO, FIAMMETTA. Commentia illibro ditato a Fiammetta da essa alla inamorata mandato, small 4to. *old calf gilt*, £10.
Venesia, Maximo de Papia, 1491

A RARE EDITION. Contains signatures a-i4 in eights, h having 6 ll. only.
This edition and two others are described by Brunet as "des livres rares et même assez précieux."

7789 ——— FIAMETTA. Opera gentile & elegante nominata Fiametta a lamorose Donne mandata composta per . . . Ioanne Boccacio . . . 12mo. *woodcut on title, fine copy in blue morocco, gilt edges, by Capé*, £4. 4*s* *Venetia*, 1511

7790 ——— Fiammetta . . . dopo la ultima e piu fedel fiorentina impressione nouamente reuista. Corretti prima gli errori scorsi per incuria del impressor, etc. a RARE EDITION, *Venetia, Cœsaro Arrivabēo Venitiano* (1518)—CARCER D'AMORE traduto dal magnifico Miser Lelio de Manfredi Ferrarese, de Idioma Spagnolo in lingua materna (A RARE EDITION, *unknown to Brunet*)—2 vols. in 1, 12mo. *old stamped Venetian morocco*, £12. 12*s*
Venetia, Georgio de Rusconi, 1518

7791 ——— FIAMMETTA per Tizzone Gaetano di Pofi revista, 12mo. *large copy in old hf. binding*, 12*s* [*Tusculani, circa* 1530]

A scarce and good edition. Fetched 96 francs at the Gaignat sale.
The subscription, of which I have not seen any interpretation attempted, seems to contain at least the phrase "Benacenses voverunt," from which it may be assumed that all the books with such a colophon (which Brunet refers to Venice) were really printed at Toscolano, by the apprentices or deputies of Paganini.

7792 ——— Fiammetta del Boccacio, 12mo. *ruled, red morocco, gilt edges*, 20*s* *Fiorenza, Bernardo di Philippo di Giunta*, 1533

A fine copy, with numerous rough leaves, from Renouard's library.

7793 ——— La Fiammetta Opera chiamata Fiammetta Amorosa di M. Giouanni Boccaccio . . . . per Tizzone Gaetano riformata, *Vineggia, per G. Padouano*, 1540—LABERINTO D'AMORE di M. Giouanni Boccaccio. Con una epistola confortatoria a Messer Pino di Rossi, *Bena. P. Alex. Pag. Benacenses f. v. v. s. a.*—AMETO over Comedia delle Nimphe Fiorentine, compilata da . . . . Boccaccio, *Vinegia, Melchione Sessa*, 1534—3 vols. in 1, 12mo. *old citron morocco, the sides and back inlaid with different colours, tastefully tooled and gilt, and dotted with gold, lined inside with red morocco, with elegant borders. gilt edges, a beautiful volume, from the Pixerécourt collection*, £10. 1534-40

The editor of the "Opere volgari di Leon Battista Alberti, *Firenze*, 1843-49," has shown that many works which had been attributed to other writers were really written by Alberti. Amongst them is the Fiammetta and the Epistola a Pino di Rossi, which usually pass under the name of Boccaccio.

7794 ——— IL CORBACCIO . . . col nouo prologo & lantidoto Laurario. Altrimente detto il LABERINTO DAMORE, 12mo. lit. goth. *without numerals or catchwords, old calf*, FINE COPY OF A RARE EDITION, £3. 3*s* *Venetia, Bernard. Benalio* (*s. a. cir.* 1500)

7794* ——— il Corbaccio, 12mo. *old calf, very large and fine copy*, £4. 4*s*
Parigi, Federigo Morelli, 1569

This edition has a particular value as having been directly and faithfully printed from a MS. of the year 1384. The notes of the editor are also important.

7795 BOCACE. Cy commence Jehan Bocace de Certald son livre intitule de la Ruyne des Nobles Hommes et Femmes, folio, **Gothic letter, the first book with a date printed at Bruges**
Bruges, par COLARD MANSION, 1476

This noble volume was bought by me at the Sunderland sale for £920.

7796 BOCACE DES NOBLE MALEUREUX, nouvellement imprimé, folio, *fine copy in vellum*, £7. 7*s* *Paris, Nicholas Couteau*, 1538

At the end: "Cy finist . . . Jehan Boccace des nobles hommes et femmes infortunez translaté de latin en françoys."

——— Lydgate's paraphrase in English rhyme—*see post under* Epic and Romantic Poems.

7797 CAVICEO. Dialogue treselegant intitule le PEREGRIN, traictant de lhonneste et pudique amour . . . . traduict de vulgaire Italien en langue Frãcoyse par maistre Francoys dassy, 4to. *First Edition, woodcuts, fine copy, ruled, old red morocco, gilt edges, by Derome, scarce*, £12. 12*s* *Paris, N. Couteau pour Galliot du Pre*, 1527

7798 ——— Dialogue treselegant intitule le PEREGRIN, traictant de lhonneste & pudicq amour, traduict de vulgaire Italien . . . . par maistre Frãcoys dassy, sm. 8vo. Gothic letter, *blue* MOROCCO, *gilt edges, by Thompson*, £4. *Paris, Galliot du Pre*, 1528

This curious romance is by Giacomo Caviceo, and was first published in Italian at Parma, in 1508. The story is told in the first person until the death of the hero takes place on the last page, after he has ordered his tomb. He was evidently called Peregrin because he travelled to Mount Sanai and was enslaved for a time in Egypt.

7799 CELESTINA. Tragicomedia de Calisto y Melibea, 18mo. *calf*, 25*s* *En la oficina Plantiniana*, 1599

7800 ——— another copy, *in limp parchment, with the autograph of* John Glanvil (Juan Glanvillo), *Serjeant at law in James I's time, and full of MS. glosses in English written by him on the margins*, £2. 2*s* 1599

7801 ——— TRAGICOMEDIA de Calisto y Melibea, agora corregida y emendada de muchos errores, 12mo. *calf*, 20*s* *Madrid*, 1601

The greater part of the Celestina was written by Fernando de Rojas and printed in 1499; but the first act is not by him and was in existence thirty or forty years earlier. It is ascribed by some to Rodrigo Cota, by others to Juan de Mena. As a popular story it takes its place here, notwithstanding that the form is dramatic.

7802 CELESTINE en la | quelle est traicte des deceptions des seruiteurs | enuers leurs maistres, & des macquerelles en | uers les amoureux trãslate dytaliẽ en frãcois, 12mo. lettres gothiques, *olive morocco extra, very fine copy from the Didot collection*, £20.

Imprime a Paris par Nicholas cousteau imprimeur. Pour Galliot du pre. . . . acheue . . . Lan mil cinq cens vingt et sept (1527)

7803 THE SPANISH BAWD, represented in Celestina, or the Tragicke-Comedy of Calisto and Melibea, folio, *calf gilt*, £2. 16*s* 1631

Bound up in one volume with the following:—

ALEMAN (Matheo) THE ROGUE: or the Life of Guzman de Alfarache, 2 parts, 1634-33. Both works were translated by Don Diego Puede-Ser, or James Mabbe of Magdalen College, Cambridge, a man whose knowledge of Spanish was so intimate that we may say there exists no translation of the Celestina into any language so faithful and exact as this.

CELESTINA, or the Spanish Bawd, 1797—*a different translation—see* Aleman, Guzman d'Alfarache, No. 7781.

This famous play in twenty-one acts was the foundation-stone of the modern drama. Few of the works which have succeeded it in European literature equal the Celestina in the tragic force and intensity of its chief plot, with which an undercurrent of comedy is interwoven, in the way which was followed by our Elizabethan dramatists. The characters are drawn with singular individuality and distinctness, and with a power which seems unconscious of effort. The grossness of many of the speeches and of some of the scenes has prevented the general recognition of *Celestina* as a work of marvellous power and merit.

7804 CERVANTES. Obras Completas de Cervantes, ilustradas por J. E. Hartzenbusch y Cayetano Rosell, 12 vols. impl. 8vo. LARGE PAPER, *proof portrait on India paper, sd.* £8. 8*s* *Madrid*, 1863-4

A splendid edition, and the most complete of the works of Cervantes, elegantly printed on paper of fine quality. The entire edition was limited to 310 copies, of which the present is No. 123.

7805 ——— DON QUIXOTE, **Editio Princeps**, 1605-15; *Photo-typographic Facsimile of the First Edition.* CERVANTES, DON QUIXOTE DE LA MANCHA, la Primera Edicion reproducida despues de 266 años por la Foto-Tipografia, 2 vols. *an exact facsimile of the Editio princeps, printed by* JUAN DE LA CUESTA, *in two parts at Madrid*, 1605-15—LAS 1663 NOTAS puestas por el Sr. D. JUAN EUGENIO HARTZENBUSCH à la primera edicion de el Ingenioso Hidalgo, 1 vol. 202 pp.—together 3 vols. impl. 8vo. *sd.* £4. 4*s* *Barcelona*, 1872-74

7806 ——— another copy, 3 vols. impl. 8vo. *newly whole bound in morocco extra, gilt edges*, £6. 6*s* 1872-4

This fine reproduction was executed by the new process which formed the first combination of Photography and Typography, for Colonel Lopez Fabra, an enthusiastic worshipper of Cervantes; who lavished a fortune in the execution of this costly monument.

7807 CERVANTES. El Ingenioso Hidalgo Don Qvixote de la Mancha. Compuesto por Miguel de Ceruantes Saauedra. . . . . *Año* 1608, *En Madrid, Por Iuan de la Cuesta. Vendese en casa de Francisco de Robles, librero del Rey, ñro señor.* — Segvnda Parte del Ingenioso Cavallero Don Quixote de la Mancha . . . *Año* 1615, *En Madrid, por Juan de la Cuesta*, etc. —2 vols. small 4to. *fine large copies in old calf gilt, from Louis XIII's library, with a royal crown and the interlaced monogram of* L L *on the back*, £200. 1608-15

Editio Parens of all subsequent editions, containing as it does the final corrections and additions of Cervantes. Part II is the Editio Princeps of that part.

There are few rarer books in the world than the first edition of Cervantes' immortal romance. As for the 1608 Cuesta edition of Part I, Salvá says that "esta edicion . . . ha servido de testo para las reimpresiones academicas y ha sido siempre la mas buscada por nacionales y estranjeros. Por estas razones y por ser tan rara como las ediciones primitivas de Cuesta, tiene aun mayor valor que aquellas entre los bibliofilos."

7808 CERVANTES, el ingenioso hidalgo Don Quixote de la Mancha. Compuesto por Miguel de Ceruantes Saauedra. *Em Lisboa, impresso por Iorge Rodriguez*, 1605—Segunda Parte, *Impresso em Lisboa, por Iorge Rodriguez*, 1617; 2 vols. sm. 4to. *double columns, modern cloth boards, fine copy*, £72. 1605-17

FIRST LISBON EDITION OF THE TWO PARTS, and absolutely the second edition of the first part. Brunet and other bibliographers are in error in supposing that, of the two editions of Part I published in 1605, the Portuguese impression was the fourth. It is unquestionably the second, as is proved by its containing the suppressed passage (on folio 93, in which Don Quixote speaks of having improvised a rosary out of strips from the tail of his shirt, knotted at intervals to resemble a string of beads), which only exists in the first Madrid edition, and this one of Lisbon.

The rarity of the Lisbon Part I of 1605 is sufficiently attested by the following words of Salvá:—"Si bajo el punto de vista literario las ediciones de Madrid tal vez sean preferibles á la portuguesa, esta las aventaja de mucho en cuanto á rareza; conozco algunos ejemplares de aquellos; *de esta no he visto otro.*"

Leaf 261 is missing in the second volume.

7809 ——— el Ingenioso Hidalgo Don Quixote de la Mancha, *Brucelas, Roger Velpius y Huberto Antonio*, 1611—Segvnda parte del Ingenioso Cavallero Don Quixote de la Mancha, *Bruselas, Huberto Antonio*, 1616—together 2 vols. small 8vo. (12mo.), *fine copies in red morocco extra by Duru*, £25. 1611-16

This edition of the second part is supposed to be the first reimpression of that of 1615, and consequently the second edition of that part. It is extremely rare that the two parts are found together. The titles bear the stamp "Bibliotheca Arozabena."

7810 ——— Don Quixote [parte primera], 12mo. *green vellum*, £4. *Brucelas*, 1611

7811 ——— Vida y hechos de Don Quixote de la Mancha, 2 vols. sm. 4to. 35 *copperplate engravings, vellum*, £2. 16*s* *Madrid, Fr. Lasso*, 1714

7812 ——— Vida y hechos de Don Quixote . . . 4 vols. 12mo. *numerous pretty engravings by Folkema and Fokke after Coypel's designs, old French marbled calf extra, gilt edges*, £2. 2*s* *Haia*, 1744

7813 ——— the same, 4 vols. 12mo. *the same plates as in the preceding, old calf*, 24*s* *Amsterdam*, 1755

7814 ——— Vida y Hechos de Don Quixote . . . añadida la vida de su autor, escrita por Mayans y Siscar, 4 vols. 12mo. *rude woodcuts, calf*, 10*s* *Madrid*, 1777

7815 ——— Historia del famoso cavallero Don Quixote de la Mancha, con Anotaciones, indices, y varias lecciones por Don Juan Bowle, 3 vols. 4to. *map, calf*, 36*s* *Londres y Salisbury*, 1781

7816 ——— EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA, corregido por la REAL ACADEMIA ESPAÑOLA, 4 vols. roy. 4to. *portrait, four frontispieces and* 28 *plates*, GOOD IMPRESSIONS, *the plates by Joseph del Castillo and other artists, whole calf*, £6. 6*s* *Madrid, Ibarra*, 1780

7817 ——— the same, 4 vols. royal 4to. *fine impressions of the plates, hf. morocco, gilt tops, uncut*, £8. 8*s* 1780

The handsomest edition of Don Quixote. It contains plates by the best Spanish artists, and is enriched with the life of Cervantes and analysis of the Quixote by Vicente de Los Rios.

7818 CERVANTES, el Ingenioso Hidalgo Don Quixote de la Mancha, nueva edicion corregida por la Real Academia Española, 4 vols. 12mo. *portrait, map, and 24 fine plates by the two Carniceros, old calf*, 25*s* *Madrid*, 1782

7819 ——— el mismo, 4 vols. 12mo. *plates, calf gilt*, 30*s* 1782

7820 ——— Don Quixote, nueva edicion, corregida con notas y con la vida de el autor por J. A. PELLICER, 5 vols. 8vo. *with* 32 *curious plates, most of them engraved by H. Duflos, bds. uncut*, 20*s* *Madrid*, 1797-98

7821 ——— the same, 5 vols. 8vo. *calf gilt*, or *hf. red morocco, uncut*, 36*s* 1797-8

The notes of Pellicer contain a vast body of erudition and research. The text is remarkable for its correctness and the embellishments are all the work of Spanish artists, and admirably illustrate the spirit of the text.

7822 ——— Don Quijote, *edicion en miniatura* (por cura de Joaquin M. de Ferrer), 24mo. *portrait, map, and* 8 *fine plates, calf*, or *morocco extra, gilt edges*, 20*s* *Paris, Didot*, 1827

7823 ——— Don Quijote, nueva edicion (conforme a la ultima de la Academia, y con las notas de Pellicer), con nuevas anotaciones por V. J. B(astus y Carrera) [elogio de Cervantes por Mor de Fuentes, analisis del Quijote por Vicente de los Rios, y Vida de Cervantes por Navarrete], 6 vols. 8vo. *calf*, 16*s* *Barcelona*, 1832-34

7824 ——— Don Quijote, edicion corregida con especial estudio de la primera por D. J. E. Hartzenbusch (con notas), 4 vols. 16mo. *portrait of Cervantes and facsimile of his autograph, flexible red morocco, gilt edges*, £2. 12*s* 6*d* *Argamasilla de Alba*, 1863

7825 ——— THE HISTORY OF DON QVICHOTE. The first parte—THE SECOND PART of the History of the Valorous and witty Knight-errant, Don Quixote of the Mançha. Written in Spanish by Michael Ceruantes: And now Translated into English, 2 vols. in 1, stout small 4to. *first title in facsimile, calf*, £25. *London, Edward Blount* (1612-) 1620

Thomas Shelton's name is subscribed to the dedication of the first part, which was undoubtedly translated by him from the Brussels edition (1607) of the Spanish original. Only the printer's name appears at foot of the dedication of Part II, with which Mr. Duffield thinks that Shelton had nothing to do. The second part was derived directly from a French translation, not from the original.

7826 GAYTON'S (Edmund) Pleasant Notes upon Don Quixot, sm. folio, *bd.* 20*s* *W. Hunt*, 1654

These "festivous" notes contain a good deal of additional illustration in the shape of new stories, generally of over-free character, and much English verse.

7827 ——— History of the renowned Don Quixote de la Mancha . . . translated by several hands and published by the late Mr. Motteux . . . seventh edition revis'd anew and corrected . . . by Mr. Ozell, 4 vols. 12mo. *plates, calf*, 12*s* 1743

7828 ——— Life and Adventures of Don Quixote de la Mancha, a new edition, 4 vols. 12mo. *beautiful plates by Heath after Westall, calf gilt*, £2. 12*s* 1820

This is the translation by Jarvis, slightly modified.

7829 CERVANTES, History of the ingenious gentleman, Don Quixote de la Mancha, translated from the Spanish by Motteux; a new edition with an essay on the life and writings of Cervantes (by Lockhart), 5 vols. small 8vo. *a set of humorous coloured plates in Rowlandson's style, and Westall's set of plain plates inserted, hf. calf*, £2. 16*s* *Edinburgh*, 1822

7830 ——— the ingenious Knight Don Quixote de la Mancha . . . a new translation from the originals of 1605 and 1608 (and 1615) by Alexander James Duffield, with some of the notes of the Rev. John Bowle, J. A. Pellicer, Don Diego Clemencin, and other commentators, 3 vols. 8vo. *cloth*, 35*s* 1881

A faithful reproduction in our language of the Castilian masterpiece —the great work which has raised Cervantes to the highest pinnacle of literary renown, where in company with Shakspeare and two or three other names, he enjoys so much of immortality as Time can give. The accredited translations of former days, by Motteux, Jarvis, Smollet, and others are now justly rejected, and the old translation made by Shelton in 1612-20 is considered to be for its time the only noteworthy English version prior to Mr. Duffield's excellent work, by which (in spite of a few drawbacks) the earlier ones are now superseded.

7831 AVELLANEDA. A Continuation of the Comical History of . . . Don Quixote . . . by Alonzo Fernandez de Avellaneda . . . translated by Captain John Stevens, 8vo. *plates, calf, scarce*, 35*s* 1705

The real name is not known of the author of this second part, which was first printed in Spanish in 1614, one year before the date of the genuine Part II. It has become scarce, both in Spanish and in English, through the superior influence of the work of Cervantes, but is nevertheless a fiction of considerable merit, although somewhat coarse.

7832 CERVANTES. Les principales Avantures de Don Quichotte, representées en Figures par COYPEL, 4to. 31 *fine plates* BEFORE *the numbers, very fine old French red morocco, gilt edges and silk linings*, £10. *La Haye*, 1746

7833 ——— the same, with Dutch text, 4to. 31 *plates, numbered, Dutch calf*, £2. 10*s* *ib.* 1746

7834 ——— GALATEA. Los seys libros de la Galatea, 12mo. *woodcut at the end, old calf gilt, rare*, 28*s* *Barcelona, Seb. de Cormellas*, 1618

7835 ——— la Galatea, va añadido el Viage del Parnaso, sm. 4to. *hf. cf.* 7*s* 6*d* *Madrid*, 1736

7836 ——— Trabaios de PERSILES Y SIGISMUNDA, historia setentrional, dirigido a Don Pedro Fernandez de Castro, Conde de Lemos, small 8vo. (12mo.), *in the original vellum*, £3. 10*s* *Brucelas*, 1618

7837 ——— another copy, 12mo. *calf*, £2. 10*s* 1618

7838 ——— Historia de los Trabajos de Persiles y Sigismunda, sm. 4to. *calf*, 5*s* *Barcelona*, 1768

7839 ——— Persiles y Sigismunda, 2 vols. 8vo. *fine plates, calf neat*, 7*s* 6*d* *Madrid, Sancha*, 1781

The dedication of the Persiles, written by Cervantes on his death-bed, after having received the sacrament, is one of the most noble and pathetic compositions in any language.

7840 CERVANTES. THE TRAVELS OF PERSILES AND SIGISMVNDA . . . . wherein . . . . are interlaced many Witty Discourses, Morall, Politicall, and Delightfull. The first copie, beeing written in Spanish; translated afterwards into French; and now, last, into English, sm. 4to. *calf*, £3. 16*s*
London, printed by H. L. for M. L. 1619

The translator's name is unknown, and seems, from the dedication to Lord Stanhope by the publisher, not to have been known even to the latter.

7841 CESPEDES y MENESES (Don Gonçalo) Poema Tragico del Español Gerardo, y desengaño del amor lascivo, nuevamente corregido, y emendado en esta segunda impression, 2 parts in 1 vol. sm. 4to. *corner of title mended, calf*, 16*s* *Cuenca, Salv. de Viader*, 1621

7842 ——— Poema Tragico del Español Gerardo y desengaño del AMOR LASCIVO, 2 parts in 1 vol. sm. 4to. *vellum*, 7*s* 6*d* *Madrid*, 1654

It is a prose romance of considerable merit, not a poem.

7843 ——— Fortuna varia del Soldado Pindaro, 12mo. *bd.* 2*s* 6*d*
Zaragoça, 1696

7844 CUEVAS (F. de las) Experiencias de Amor y Fortuna, 16mo. *calf*, 10*s* *Madrid*, 1666

A novel, first printed in 1626, written pseudonymously by Francisco de Quintana and dedicated to Lope de Vega.

7845 [DEFOE (Daniel)] Life and strange surprising adventures of Robinson Crusoe of York, mariner, third edition, *without frontispiece*, 1719—The Farther Adventures of Robinson Crusoe, being the second and last part of his Life, . . . to which is added a Map . . . *first edition, folding map of the world*, 1719—Serious Reflections during the life . . . of Robinson Crusoe, 1720—3 vols. 8vo. *calf*, £5. 1719-20

7846 ——— Life and Adventures of Robinson Crusoe, 2 vols. 12mo. *numerous plates, calf gilt*, 20*s* 1791

7847 ——— the same, 2 vols. in 1, 16mo. *woodcuts, cloth*, 5*s*
Chiswick, 1812

7848 ——— Novels and Miscellaneous Works, with biographical memoir and notes, including all contained in Sir Walter Scott's edition, 20 vols. 12mo. *portrait, hf. calf*, £9.; or, *hf. vellum gilt*, £9. 9*s* *Oxford*, 1840

To have written Robinson Crusoe is a distinction which places Defoe amongst the sovereign princes of literature.

7849 ——— Robinson Crusoëus, *latine* scripsit F. J. Goffaux, 12mo. *calf*, 5*s* *Londini*, 1820

——— *see ante:* Petite Bibliothèque Artistique, No. 7344.

7850 ——— Mémoires et Avantures de Madlle. Moll Flanders, 12mo. *hf. bd.* 5*s* *Londres*, 1761

7851 DELONEY (Thomas) THOMAS OF READING: or, the sixe worthie Yeomen of the West. Now the sixth time corrected and enlarged by T. D. sm. 4to. black letter, *red morocco, gilt edges, by F. Bedford, scarce*, £10. *Eliz. Allde for Robert Bird*, 1632

The earliest known edition of this entertaining romance is the fourth dated 1612; but that of 1632 was the earliest to which Mr. Thoms had access when he printed his "Prose Romances." It is very rare, and probably the most ancient that can now be had, the only known copies of those recorded as printed in 1612 and 1623 being deposited in public libraries. Thomas of Reading is

remarkable as being the oldest English fiction of its kind—it may be considered as an historical novel relating probable circumstances of middle-class life; and differs widely from the usual productions of ancient romance which deal only with kings, knights, and magic.

Thomas Deloney was famous as a ballad-writer, and the above book is interspersed with metrical pieces.

7852 [DULAURENS (l'Abbé H. J.)] Le Compere Matthieu, ou les Bigarrures de l'Esprit humain . . . 3 vols. 8vo. 12 *pretty plates numbered in Roman numerals,* EPREUVES AVANT LA LETTRE, *hf. green morocco,* 20*s* *Blois, an* II (1794)

7853 ESPINEL (Vicente) Relaciones de la Vida del Escudero Marcos de Obregon, 12mo. *vellum,* RARE, 25*s* *Madrid,* 1657

7854 ——— las mismas, 2 vols. in 1, 12mo. *calf gilt,* 7*s* 6*d* *ib.* 1804

Always interesting as one of the supposed sources of Gil Blas.

7855 FÉNÉLON, les Aventures de Télémaque, fils d'Ulysse, 2 vols. 12mo. *frontispiece and* 24 *pretty plates after Le Febvre, calf extra, gilt edges,* 30*s* *Paris, an* VII (1799)

7856 ——— les Aventures de Télémaque, nouvelle édition par J. F. Adry, 2 vols. 8vo. 24 *pretty plates, etched after the designs of Monnet, marbled calf extra, gilt edges,* £2. 2*s* *Paris,* 1811

7857 FERNANDEZ de ONDATIGUI, Historia tragica de Leonora y Rosaura, doctrina moral y politica, 16mo. *vellum,* 10*s* *Madrid,* 1736

The publisher has prefixed a curious catalogue of extant Spanish works of fiction, whether rare or common, and whether allowed or forbidden by the Inquisition.

7858 FORTUNATUS. Uon Fortunato vñ seinē Seckel auch Wünschhütlin, sm. 4to. *numerous woodcuts, including large one on title, fine copy, hf. bound,* £10.

Augspurg, durch Heinrich Steiner, 1531

A very scarce edition of this popular romance.

After the death of Fortunatus, the history of the Hat and Purse is continued in the lives of his two sons. This famous story-book, which has bewitched so many readers in so many lands, is of German origin; or at least, it is from a German original, written about the year 1440, that all the printed versions in every language have been derived.

7859 ——— The right, pleasant, and diverting, History of Fortunatus, and his two Sons, first penn'd in the Dutch Tongue, thence abstracted, and now published in English, by T. C. [Thomas Churchyard], 12mo. *rude woodcuts, calf extra, gilt edges,* 32*s* 1740

Bound up with the "Secret History of the most renowned Q. Elizabeth and the Earl of Essex," *frontispiece, Cologne,* 1680.

7860 DECKER'S Pleasant Comedy of Old Fortunatus, 1600—*see* DODSLEY'S Old Plays, 12 vols. 8vo. *hf. bd. uncut,* £5. 1825-27 (*in Vol. III*)

7861 SACHS (Hans) Tragedia: Fortunatus mit dem Wunschseckel—*see* Hans Sachs, Comedien, etc. 5 vols. folio, £9. *Nurmberg,* 1560-79 (*in Vol. III*)

7862 GONZALEZ (Estevanillo) Vida y Hechos . . . por el mismo, 12mo. *calf,* 30*s* *Madrid,* 1652

The autobiography of Ottavio Piccolomini's servant and jester, impudently reciting a loose and unprincipled life. This was one of the books on which the Gil Blas school of novels was founded.

GUALTERUZZI—*see* Cento Novelle.

7863 GUARINI (Battista) IL PASTOR FIDO, tragicommedia pastorale . . . 1602—Compendio della Poesia tragicomica, 1601—in 1 vol. small 4to. *plates, vellum*, 30*s* *Venetia, G. B. Ciotti*, 1602-1

7864 ——— the same, *red morocco extra, by a modern binder*, £2. 10*s* 1602-1

7865 ——— another copy, the Compendio dated 1602, 2 parts in 1 vol. small 4to. *very fine copy in old French red morocco extra (by Padeloup)*, £5. 1602

As a poetic drama, the Pastor Fido is not entitled to a place amongst Novels, but its former great popularity may excuse its appearance here.

7866 HIPPOLYTUS. HISTOIRE d'Hypolite, Comte de Duglas, 2 parts in 1 vol. 12mo. *several plates, old calf*, 10*s* *La Haye*, 1726

A set of romantic adventures achieved by persons bearing English and Scottish titles. The author, although he claims to have been a travelled man, knew nothing of English habits.

7867 HISTOIRE DE JEAN DE PARIS, Roi de France, 12mo. *rude woodcut on title, bds.* 7*s* 6*d* *Troyes, Garnier, s. d. cir.* 1770

An entertaining romance of disguises and surprises wrought up to an artistic climax. It is said that some of the old editions bear the name of Pierre de la Sippade as pretended translator of the story into French; but his name does not appear in the lists of French authors. Anatole de Montaiglon thought that the book was written after 1491, and was meant to symbolize the triumph of Charles VIII of France over the Emperor Maximilian in winning the hand of the celebrated Anne de Bretagne.

7868 HURTADO DE MENDOZA (Diego) Vida de Lazarillo de Tormes, corregida y emendada por H. de Luna Castellaño, *Zaragoça*, 1520 (1625)—Segunda parte . . . sacada de las Coronicas antiguas de Toledo, por H. de Luna, *Zaragoça*, 1652—in 1 vol. 18mo. *vellum*, 30*s*

The second part is a composition of De Luna himself. Salvá attributes this edition to a Paris press.

7869 ——— Vida de Lazarille de Tormes, 18mo. *sd.* 2*s* 6*d* *Mad.* 1813

7870 ——— La Vie de Lazarille de Tormes (première partie), traduicte nouvellement par M. B. P.—(Seconde partie . . . . tirée des vieilles chroniques de Tolède, trad. par L. S. D.) *wants title*—2 parts in 1 vol. 18mo. *vellum*, 12*s* *Paris*, 1623-20

7871 ——— Life and Adventures of Lazarillo de Tormes, 2 parts in 1 vol. 18mo. *calf*, 7*s* 6*d* *Edin. n. d.* (*cir.* 1730)

This is probably the translation of James Blakeston, a little modified. Lazarillo de Tormes is the first and one of the best books of all the "Rogue and Adventurer" literature.

7872 LE SAGE (A. René) Œuvres choisies, 15 vols. 8vo. *portrait by Guélard, and* 34 *elegant plates after Marillier's designs, calf, gilt backs*, £3. 5*s* *Amsterdam*, 1783

7873 ——— Œuvres, 12 vols. 8vo. *portrait, sd.* 25*s* *Paris*, 1821

7873* ——— Œuvres, 12 vols. 8vo. *plates, hf. bd. uncut*, £1. 16*s* *ib.* 1828

7874 ——— Histoire de Gil Blas de Santillane . . . cinquième édition, 4 vols. 12mo. *numerous pretty plates, calf*, £3. 3*s* *Amsterdam, aux dépens de la Compagnie*, 1740

7875 ——— les Avantures de Gil Blas de Santillane . . . nouvelle édition, 4 vols. 16mo. *numerous plates, calf*, £2. 10*s* *Amsterdam, Meynard Uytwerf*, 1746

7876 ——— Histoire de Gil Blas de Santillane . . . . Derniere

Edition revue & corrigée, 4 vols. 12mo. *numerous plates, bds.* £4. *Paris, par les Libraires Associés,* 1747

"Cette édition doit être regardée comme la première bonne édition du chef-d'œuvre de Le Sage."—*Brunet.* It is the author's final revision of his work, and the parent of all succeeding editions. The real date is probably a year or two later than 1747, as this copy belongs to the so-called *contrefaçon* in which the plates are given in reverse-impression. The engravings in all the three preceding editions are different.

7877 LESAGE, Histoire de Gil Blas de Santillane, 4 vols. 8vo. *numerous pretty plates after Bornet, bound,* 36*s* *Paris,* 1794

7878 ——— Gil Blas, 8vo. *portrait on title, bds.* 3*s* 6*d* *Paris,* 1836

7879 ——— Adventures of Gil Blas of Santillane, translated by Benjamin Heath Malkin, 4 vols. roy. 8vo. 24 *beautiful plates after the designs of* SMIRKE, *calf gilt,* £2. 10*s* 1809

7880 ——— Adventures of Gil Blas, 4 vols. 12mo. *with* 24 *fine plates by Romney after* SMIRKE, *calf extra, gilt edges,* £2. 2*s* 1822

7881 ——— Aventuras de Gil Blas de Santillana . . . restituidas a su patria y a su lengua nativa por un Español zeloso que no sufre se burlen de su nacion [ISLA], 4 vols. sm. 4to. *first edition, plates, old calf neat,* 25*s* *Valencia,* 1788-89

7882 ——— Aventuras de Gil Blas [con una continuacion y Adicion a las Aventuras], 7 vols. sm. 4to. *hf. calf,* 20*s* *Valencia,* 1791-2

7883 ——— the same, 7 vols. in 6, small 4to. *calf gilt,* 24*s* 1791-92

The continuation forms libros 13-16, while the French original and Isla's first edition end with the twelfth book.

7884 ——— Historia de Gil Blas, trad. por Isla, 8vo. *bds.* 3*s* 6*d* *Paris,* 1841

7885 LOPEZ DE UBEDA (Francisco) LIBRO DE ENTRETENIMIENTO, DE LA PICARA IVSTINA, en el qual debaxo de graciosos discursos, se encierran prouechosos auisos . . . . compuesto por el licenciado Francisco de Vbeda, natural de Toledo, sm. 4to. **Edicion Principe,** *with the rare leaf of Aprovechamiento, bound, fine copy,* £12. 10*s*

Impresso en Medina del Campo, por Christoual Lasso Vaca, 1605

"Primera edicion, escesivamente rara, sobre todo si tiene la pag. 182 duplicada."—*Salvá.*

The author, a Dominican monk named Andreas Perez, used for shame's sake a pseudonym in the composition of this work—the fictitious life of a low-bred and profligate female swindler.

This first edition was printed and ready for publication in 1604, before the great work of Cervantes was printed. Yet it is singular that the lines quoted below are sufficiently indicative of the fact that Don Quixote was already a book of no less notoriety than Lazarillo de Tormes. This circumstance has not been utilized by the biographers of Cervantes.

COLLATION: 8 leaves for title and preliminary matter; part 1, 182 pp.; a leaf (also paged 182) containing "Aprovechamiento" and the catchword "Segunda," *which is usually wanting;* part 3, 231 pp. (containing books 2 and 3); libro quarto, pp. 1-48.

On p. 180 of the second paginary series, the earliest contemporary reference to Don Quixote is found, in the following lines (rhymed by the truncation of final syllables): —

"Soy la Reyn de Picardi
Mas que la Rud conoci,
Mas famo que doña Oli
Que don Quixo y Lazari."

On p. 57 of the first numeration we observe the words—"No fundo yo la escuela de los gimnosofistas como Budda," which contain probably the first modern European allusion to Buddha and Buddhism.

7886 MONTEMAYOR. Los siete libros de la Diana de George de Montemayor agora nueuamente añadida . . . . *Anuers en casa de la Biuda y herederos de Iuan Stelsio*, 1570—Primera parte de Diana enamorada. Cinco libros que prosiguen los siete de la Diana de Jorge Monte Mayor. Compvestos por Gaspar Gil Polo . . . . *Anvers en casa de la Biuda y herederos de Iuan Stelsio*, 1567—2 vols. in 1, 16mo. *olive morocco extra, gilt edges*, £4. 4*s* 1567-70

This edition of Montemayor was unknown to Salvá, who only mentions the reprint of 1575.

7887 ——— los siete libros de la Diana de George de Monte Mayor, 16mo. *hf. morocco gilt*, £2. *Anvers, en casa de Pedro Bellero*, 1575

7888 ——— la Diana, nvevamente corregida y reuista por Alonso de Vlloa. Parte primera. Han se añadido . . . . las Damas de Aragon . . . . que hasta aqui no hauian sido impressas, *Venecia*, 1574—La Diana de Iorge de Montemayor compvesta por Alonso Perez . . . Parte segvnda . . . nvevamente corregida y reuista por Alonso Vlloa, *Venecia*, 1574—2 vols. in 1, thick 18mo. *old green morocco extra, gilt edges*, £4. 4*s* *Venecia, Io. Comenzini*, 1574

This is the first edition in which the complete *Canto de Orfeo* (107 stanzas) is found, and is the more remarkable for that reason as it was reprinted complete in very few of the succeeding impressions. Those of Antwerp above described, and those of Barcelona and Madrid, 1614 and 1622 (*see below*), only contain that *Canto* in its original 43 stanzas. The additional sixty-four celebrate the praises of the ladies of Aragon, as mentioned on the title.

7889 Montemayor. Los siete libros de la Diana de George de Montemajor. Où sous le nom de Bergers & Bergeres sont compris les amours des plus signalez d'Espagne, traduicts . . . . P. S. G. P. [en Espagnol et en Français], small 8vo. (12mo.), *calf gilt*, 25*s* *Paris, Thomas Estoc*, 1613

The initials on the title stand for *par S. G. Pavillon*. This edition contains the complete *Canto de Orfeo*.

7890 ——— la Diana, parte primera y segunda, por Alonso Perez, 2 vols. 12mo. *calf*, £2. *Barcelona*, 1614

7891 ——— la Diana, parte primera y segunda (por A. Perez), 2 vols. in 1, 12mo. *clean copy in vellum*, £2. 2*s* *Madrid*, 1622

7892 ——— la misma, 12mo. *bound in two vols. hf. morocco*, 25*s* 1622

7893 ——— Diana of George of Montemayor: translated out of Spanish into English by Bartholomew Yong, 3 parts in 1 vol. sm. folio, £3. 3*s* *London, Edm. Bollifant*, 1598

This contains the three works of Montemayor, Alonso Perez, and Gil Polo, translated in succession. The pieces of poetry are rendered into English with laboured art, in a variety of metres and modes which deserve the study of modern poets.

7894 [NEVILLE (Henry)] The Isle of Pines, or a late Discovery of a fourth island near Terra Australis Incognita, by Henry Cornelius von Sloetten, sm. 4to. *hf. calf*, £2. 1668

A rather dull mystification by a tolerably obscure writer. The island is supposed to be inhabited by the descendants of an Englishman, George Pines, amounting in the fourth generation to about ten thousand persons. The details are necessarily of a coarse and indecent character.

The author of *American Nuggets* included the book in his list of Americana.

7895 PETRARCH'S PATIENT GRIZEL. *On p.* 1: so ich aber von stätikait, vnd getreuwer gemahel- | schafft, so manger frauwen geschriben habe, vnd von | keiner grössern vber die grisel, von der fräcisc' petracha | schreibet, doch ausz iohannis boccacij welsch, in latein | võ mir ausz latin in teutsch gebracht, so bedunckct mich | nit vnbillich sein dz sie auch bei andern erleichten frau | wen, waren hystorien geseczet werde. Ob auch söliche | geschicht, in warheit beschenhen oder vmb ander fraw- | en manug zu gedult geseczet werden—*ending on the* 33*rd line of p.* 22, *with these words*: marggraffẽ, d' sun belib erb des landes vñ lebt ĩ selikeit; sm. folio, 11 *leaves or* 22 *pp. with* 32, 33, *and* 31 *lines per page, an arabesque border on the top and the inner margins of the first page, with a series of ten woodcuts bearing xylographic inscriptions on pp.* 4-21, *bds.* £36.

S. n. (*Aug. Vind. Guntherus Zainer, circ.* 1470)

AN UNDESCRIBED EDITION.—This book is in a type which, according to Braun, was only used by Günther Zainer between 1468 and 1473. Now, as he was legally prohibited from using woodcuts in his books in the year 1471—a privilege which, by the grace of the woodcutters' guild, he regained in the following year when he had already begun to use a fresh fount of type—it follows that this *Romance of patient Grisel* was printed not later than the year 1471, and must therefore take a very early place as a book of woodcuts. The arabesque border to the first page is perhaps the first example of its kind.

Some elements of this famous story are found in the *Lai del Freisne*, translated by Marie de France (about 1220) from the Breton. But the precise narrative as we have it here, and as localized in the Marquisate of Saluzzo, was first given to the world by Boccaccio (about the middle of the fourteenth century) in one of the novels of the Decameron. Petrarch, who translated it into Latin, is believed to have done so from a current story, not having yet seen the Decameron. If so, the text of Petrarch is the most ancient representative of the original *fabliau* (no longer existent) from which Boccaccio also derived his novel. Some incidents which actually occurred about the beginning of the eleventh century were perhaps fused in a metrical composition by one of the Provençal troubadours in the twelfth century and probably passed into popular tradition throughout the south of France and the north of Italy.

7896 PICCOLOMINI. Silvii Aeneæ Poetæ . . . . Historia De duobus amätibus Cũ multis epistolis amatoriis . . . small 4to. *fine copy in old russia extra, gilt edges, by Ch. Lewis*, £3. 10*s*

S. n. [*Bartholom. Cremonensis, circa* 1475]

No other copy of this edition recorded except that which was in the Boutourlin catalogue.

7897 PICOLHUOMINI (Enea) Epistole . . . . da M. Alessandro Braccio in volgare tradotte, 12mo. (sm. 8vo.), *neatly bound*, 36*s*

Vinegia, Fr. Rindoni (*sic*) *et Mapheo Pasini*, 1541

Although entitled *Epistole*, this work contains the story of Eurialus and Lucretia, in Italian, as translated by Alessandro Braccio who gave a happier ending to the story than its original author.

It is bound up with the following:

VERINI, Ardore d'Amore, *poems*, RARE *Agostino Bendoni*, 1543

——— Eurialus and Lucretia *in English*—see No. 7616.

7898 PIEDRABUENA (Antolinez de) Universidad de Amor y Escuelas del interes; verdades soñadas, 2 parts in 1 vol. 12mo. *vellum, rare*, 15*s* *Zaragoça, Pedro Lanaja*, 1645

7899 PREVOST (Abbé) Histoire de Manon Lescaut et du Chevalier des Grieux, précédée d'une notice historique sur l'auteur par Jules Janin, roy. 8vo. *plates on India paper and numerous woodcuts by Tony Johannot, blue morocco extra, gilt edges*, £2. 2*s*
Paris, E. Bourdin (1859)

7900 ——— Manon Lescaut, préface par Alexandre Dumas fils, 8vo. *printed on thick paper (Papier Turkey-Mill) with proof-impressions of the beautiful etchings by L. Flameng, sd. only a limited number of copies printed*, 30*s* *Paris*, 1875

7901 QUINTANA (Franc. de) Historia de Hipolito y Aminta, *Seuilla*, 1635 —Suarez de Mendoça (E.) Evstorgio y Clorilene, historia moscovica, *Madrid*, 1629—2 vols. in 1, sm. 4to. *calf*, 7*s* 6*d*
Neither of these is in the great Salvá collection.

7902 RIBEIRO (Matheus) Alivio de Tristes e Consolaçao de Queixosos, 2 vols. 8vo. *hf. bd.* 5*s* *Lisboa*, 1734-37

7903 SAINTRÊ. Histoire du petit Jehan de Saintré et de la Dame des Belles-Cousines, extraite de la vieille Chronique par M. de Tressan, 18mo. *with* 12 *very pretty plates by* MOREAU *le jeune, red morocco extra, gilt edges*, 25*s* *Paris*, 1791
The old historical romance rewritten to suit French taste at the end of the eighteenth century. Antoine de la Salle (to whom the compilation of the Cent Nouvelles is attributed) is thought to have been the original author and to have embodied in it some actual occurrences of his own time.

7904 SAN PEDRO. CARCEL DE AMOR Compuesto por Diego de sant Pedro a pedimiẽto del señor don Diego hernandez alcayde de los donzeles & de otros caualleros cortesanos, sm. 8vo. (12mo.), *numerous pretty little woodcuts, hf. morocco gilt*, £25.
Fue empremido el presente tractado . . . fecho en çaragoça por Jorge coci Y acabose a seys dias de Agosto año de mill & qniẽtos & veynte tres años (1523)
Included by the Inquisition amongst prohibited books.
"Joli exemplaire d'une édition très-rare. Elle est ornée de fort jolies figures sur bois. D'après Moratin, Salvá et Gayangos, ce livre se place dans la classe des romans de chevalerie, parce qu'il est plus connu sous le titre de *Leriano et Laureola*, noms des personnages."
On leaf K4 begins the "Tratado que fizo Nicolas Nuñez sobre el q sant pedro cõpuso de Ceriano & laureola llamado carcel de amor," which is a poor addition meant to round off the abrupt ending of the original story, in which, on the death of the despairing lover, San Pedro finished his labour, saying no more of the high-placed heroine and her fate. The continuator depicts her reception of the sad news and her wretchedness. The fighting which in the earlier part of the tale is done on behalf of the slandered lady does not make this a Romance of Chivalry. It really belongs to the class of Novels, and was composed in the last quarter of the fifteenth century.

——— *see ante* BOCCACCIO, Fiammetta, 1518.

7905 [SAN PEDRO (Diego de)] A SMALL TREATISE BETWIXT ARNALTE and LUCENDA Entituled the Evill-intreated Lover, or The Melancholy Knight. Originally written in the Greeke Tongue, by an unknowne Author. Afterwards Translated into Spanish . . . and now turn'd into English Verse by L. L. a well-wisher to the Muses, smallest 4to. FINE COPY, *crimson morocco extra*, £5. 5*s*
J. Okes for H. Mosley, 1639
First edition, extremely rare; Bindley's copy sold for £16. 16*s*; and Thorpe priced a copy, in bds. £6. 16*s* 6*d*.

This metrical translation was made by Leonard Lawrence indirectly (through the medium of the French and Italian versions) from the Spanish romance of Arnalte y Lucenda, written by Diego de San Pedro, the author of the Carcel de Amor, although the original author's name is mentioned nowhere in the book. A prose version by Hollyband already existed in English.

7906 SCARRON (Paul de) Œuvres, nouvelle édition, plus correcte que toutes les précédentes, 7 vols. 8vo. *portrait, bds.* 25*s* *Paris*, 1786

7907 ——— le Roman Comique, 3 vols. in 2, 8vo. *portrait and* 15 *pretty plates after Le Barbier, old French marbled calf extra*, 36*s* *Paris*, IV (1796)

7908 ——— the same, 3 vols. 8vo. *calf extra*, £2. 2*s* (1796)

SHAKSPEARE'S JESTBOOK—*see in class* Grotesque Literature.

7909 SIDNEY (Sir Philip) THE COVNTESSE OF PEMBROKE'S ARCADIA . . . now the third time published, with sundry new additions of the same author: [Sonnets, Defence of Poesie, Astrophel and Stella, and the Lady of the May], sm. folio, *title within woodcut border, red morocco extra, tooled sides, gilt edges*, £7. 10*s* *London . . . William Ponsonbie*, 1598

7910 ——— the same, now the fourth time published, *dedicated to the Countess of Pembroke, fine tall copy, but slightly stained; in the original publisher's binding*, £6. *London, Matthew Lownes*, 1605

7911 ——— the same, sm. folio, *with autograph and bookplate of John Adam, the Architect, brown morocco extra, gilt edges (the old covers preserved), by Bedford*, £12. 1605

Lowndes quotes a copy marked in a contemporary catalogue, £21.

No copy of this edition was known till a few years ago. It was not supposed that any had been printed between the edition of 1599 and that of 1613, which bears "now the fourth time" on its title. The issue of 1599 also was presumed to be identical with that of 1598. The truth is that the 1599 book ought to have been called fourth, that of 1605 fifth, and that of 1613 sixth edition. For an account of this rare volume of 1605, see "A brief account of an unique edition of Sir Philip Sydney's Arcadia, by Mr. J. O. Halliwell (printed) for private circulation only, 1854," a transcript of which is bound with this copy at the end.

The May-Lady was a kind of al-fresco masque or dramatic entertainment played before Queen Elizabeth at Wanstead, in which there is some dialogue strongly reminiscent of Shakespeare.

7912 ARGALUS. The Unfortunate Lovers: the History of Argalus and Parthenia, 18mo. *woodcuts, calf*, 20*s* *London, W. O.* (*ca.* 1700)

This is an episode of the "Arcadia" re-written in verse by Francis Quarles, and reduced to prose again by alteration of the rhyme words and by printing the metrical lines without break.

7913 VEGA CARPIO (LOPE DE) Arcadia, prosas y versos, 16mo. *vellum*, 30*s* *Anveres, en casa de Martin Nucio*, 1605

A pastoral novel, recounting various passages in the life of Lope and his friends, disguised under the names of shepherds.

7913* ——— Arcadia, prosas y versos, stout 12mo. *vellum*, 12*s* *Madrid*, 1645

7914 VELEZ de GUEVARA (Luis) el Diablo Cojuelo, 16mo. *calf*, 3*s* 6*d* *Madrid*, 1798

7915 ——— el mismo, 16mo. *hf. bd.* 2*s* 1812

The original of Le Sage's Diable Boiteux.

VIII. ALLEGORICAL ROMANCES.

1. Political, Satirical, Philosophical.

7916 BARCLAII ARGENIS, editio novissima, cum Clave, hoc est nominum propriorum elucidatione, 16mo. *beautiful copy in red* MOROCCO *extra, gilt edges, by Niedrée*, 32*s* *Lugd. Bat. offic. Elzeviriana*, 1630

Best Elzevir edition, in which the text ends on p. 690.

7917 BERGERAC (Cyrano de) Histoire comique des états et empires de la Lune et du Soleil, revue par P. L. Jacob, 12mo. *hf. morocco*, 3*s* *Paris*, 1858

BUTLER'S Hudibras—*see in* Class of Epics (Burlesque).

7918 GELLI, la Circe, sm. 8vo. (12mo.), *title within woodcut border, and portrait on back, vellum*, 20*s* *Fiorenza*, 1550

Full of satire and philosophy: a set of conversations in dramatic form, based upon the old Homeric story of Circe and the companions of Ulysses. The tale is curiously altered at the expense of human nature, but in a way which indicates high powers of imagination in the author, and gives him rank amongst the creative minds of Italian literature.

7919 HALL (Bishop Joseph) Mundus alter et idem, sive Terra australis antehac semper incognita, authore Mercurio Brittannico, acc. Baconi (F.) Nova Atlantis, 18mo. *maps, vellum*, 7*s* *Ultrajecti*, 1643

Hall's work is "a pleasant invective against the characteristic vices of various nations, from which, it is said, Swift borrowed the idea of Gulliver's Travels."—*Lowndes*. A work by Campanella, *Civitas Solis*, mentioned on the title, is not in this copy.

7920 LUPTON (Thomas) SIUQILA.

Too Good, to be true:

OMEN.

Though so at a vewe,
Yet all that I tolde you,
Is true, I upholde you:
Now cease to aske why?
For I can not lye.

Herein is shewed by way of Dialogue, the wonderful maners of the people of Mauqsun, with other talke not frivolous—the SECOND PART . . . Wherin is continued the discourse of the . . . commendable Customes and strange manners . . . of Mauqsun, sm. 4to. FIRST EDITION, *vellum*, £10. 10*s* *H. Binneman*, 1580-1

A very rare and curious work illustrative of manners and customs under Elizabeth's rule. The second part contains a story similar to the plot of *Measure for Measure*. The two parts fetched as far back as Bliss's sale £7.

7921 MORE'S UTOPIA. A frutefull pleasaunt, & wittie worke, of the beste state of a publique weale, and of the newe yle, called Utopia: written in Latine . . . translated into Englishe by RAPHE ROBYNSON . . . nowe . . . newlie perused and corrected, and also with diuers notes in the margent augmented, 16mo.

SECOND AND BEST EDITION, *fine copy in olive morocco extra by Pratt*, £8. *London, by Abraham Vile* (1554-6)

7922 MORE'S [Utopia] de optimo Reipublicæ statu, 1750 — Utopia translated by Gilbert Bishop Burnet;—together 2 vols. sm. 8vo. *hf. morocco, uncut*, £2. 2*s* *Glasgow, Foulis*, 1750-62

7923 ——— UTOPIA, translated by Raphe Robinson, with Notes by Dibdin, 4to. LARGE PAPER, *portrait and plate, russia, gilt edges*, £3. 15*s* 1808

Only 150 copies printed on LARGE PAPER.

7924 PIERS PLOWMAN. THE VISION OF PIERCE PLOWMAN, nowe the seconde time imprinted . . . . Whereunto are added certayne notes and cotations, etc. sm. 4to. black letter, *fine copy in brown morocco extra, covered with blind tooling in the old style, gilt edges, by F. Bedford*, VERY RARE, £12. *London, by Roberte Crowley*, 1550

Earlier in the same year the first impression of this famous work of William of Langland had appeared. Both editions are very rare; it being highly probable that when Queen Mary came to the throne, and the printer took refuge in Germany, many copies were destroyed by the Roman Catholic party.

7925 THE VISION OF PIERCE PLOWMAN, newlye imprynted after the authours olde copy . . . Wherevnto is also annexed the Crede of Pierce Plowman, neuer imprinted with the booke before, 2 parts in 1 vol. small 4to. *title mended, and some MS. notes in an Elizabethan handwriting near the end, calf*, £20. *London, Owen Rogers*, 1561

VERY RARE when perfect as is here the case. Most copies lack the Crede.

7926 THE VISION OF WILLIAM concerning PIERS THE PLOWMAN . . . Dowel, Dobet, and Dobest . . . Richard the Redeles by the same author . . . The Crowned King, by another part . . . edited by the Rev. W. W. Skeat, 4 parts, 8vo. *facsimile, sd.* £2. 10*s* *Early English Text Soc.* 1867-77

The "Vision" is here given in three distinct texts. William of Langland, who flourished and wrote between 1362 and 1393, is shown to be one of England's great poets.

7927 PIERCE THE PLOUGHMANS CREDE, small 4to. FIRST EDITION, *calf*, £7. 15*s* (*Reynolde Wolfe*, 1553)

"The first edition, and the most important, is that of 1553 . . . copies are now very scarce."—*Skeat*. In fact, copies are so excessively rare that it is only quite recently we have discovered that a separate leaf of imprint and date should be found at the end. There is such a leaf in the copy in the Cambridge University Library; it is not in this and I have not come across the mention of any other which has it. The Creed is not by William of Langland.

7928 PIERCE THE PLOUGHMAN'S CREDE (about 1394 A.D.), to which is appended God spede the Plough, edited by Skeat, 8vo. *sd.* 2*s* 6*d* *Early English Text Soc.* 1877

7929 VISIO WILLI DE PETRO PLOUGHMAN, item Visiones ejusdem de Dowel, Dobet, et Dobest . . . ascribed to Robert Langland . . . with a glossary by Thomas Dunham Whitaker — PIERCE THE PLOUGHMAN'S CREDE—2 vols. 4to. *reprinted in* black letter, *fine copy in blue morocco, gilt edges*, £3. 16*s* 1813-14

7930 RABELAIS. La Plaisante, et Ioyeuse histoyre du grand Geant GARGANTUA—Second Livre de PANTAGRUEL, Roy des Dipsodes—Tiers Livre des Faictz, et Dictz Heroiques du noble Pantagruel [*avec onze chapitres du* Quart Livre, 1548]—3 vols. in 1, 16mo. *numerous rude and curious woodcuts, old crimson morocco, with joints, and gilt edges, French arms impressed in gold on the sides, the Bookplate of "M. Larcher,* 1741," *inserted,* VERY FINE COPY OF AN EXTREMELY RARE EDITION, £5. 5*s*

Valence, Claude la Ville, 1547-48

This is the counterfeit edition which Niceron's description made famous, and which—although now considered to be a production of the end of the century in which its apparent date places it so much earlier—remains an item of considerable value and desirability in any collection of the old French classics. Considered as a book dated 1547-8, it would be the oldest collective edition of three parts of Rabelais.

7231 RABELAIS, ŒUVRES, 2 vols. 24mo. bound in 3, UNIQUE COPY, ILLUSTRATED *with* 14 *humourous* "Figures Drolatiques," *engraved on wood, after Dutch painters, and* 103 *very clever pencil drawings after Hollar's designs in imitation of Leonardo Da Vinci, old French red morocco extra, joints, gilt edges,* £10. 10*s*

à la Sphère (*Elzevir*), 1659-69

This edition has the "Clef de Rabelais," which is not to be found in that of 1663, nor in those of 1666, 1675 and 1691.

7932 ——— Œuvres de Maitre François RABELAIS, avec des Remarques historiques et critiques de Mr. LE DUCHAT, 3 vols. 4to. BEST EDITION, *fine plates by Tanjé, Folkema, &c. also vignettes by Picart, old French calf,* £8. 10*s* *Amsterdam,* 1741

7933 ——— the same, 3 vols. 4to. *fine copy in old French red* MOROCCO *extra, gilt edges,* £30. 1741

Most of the copies that appeared in sales of late years, have brought prices ranging from thirty to forty guineas.

7934 ——— Œuvres; édition Variorum, augmentée de pièces inédites, des Songes Drolatiques de Pantagruel, et d'un nouveau Commentaire par Esmangart et Johanneau, 9 vols. 8vo. BEST EDITION, 2 *portraits, vignettes and* 120 *humourous woodcuts, hf. calf,* £3. 10*s*

Paris, 1823

7935 ——— the same, 9 vols. 8vo. *portrait, plates and woodcuts, bright calf gilt,* £5. 5*s* *Paris,* 1823

7936 ——— Œuvres, avec des variantes, un commentaire, etc. par Marty-Lavaux, 3 vols. stout 12mo. *with a separate volume containing Eaux-Fortes by Bracquemond, sd.* 36*s*

Paris, Lemerre, 1870-73

7937 ——— les mêmes, tome I in 2 vols. 12mo. *sd.* 15*s* 1868-9

7938 ——— Œuvres de, édition conforme aux derniers textes revus par l'auteur, avec les variantes . . . des notes et un Glossaire [per Pierre Jannet], 6 vols. in 3, 12mo. *hf. morocco,* 35*s*

Paris, 1873-68

"Première édition qui donne exactement et complétement le texte de Rabelais."

7939 ——— Œuvres de, précédées de sa Biographie et d'une Dissertation sur la prononciation du français au 16me siècle, et accompagnées de notes . . . par A. L. Sardou; nouvelle édition, collationnée

sur les meilleures éditions anciennes, avec . . . . restitution . . . d'un chapitre tout entier d'après un viêux MS. 3 vols. 12mo. *portrait of Rabelais and facsimile of his writing, sd.* 27*s*
San Remo, 1874—*Turin*, 1875-76

7940 RABELAIS, Works of . . . now carefully revised . . . by Mr. Ozell, 5 vols. 12mo. *portrait and* 14 *other plates, bound*, £3. 1737

The names of Sir Thomas Urquhart, the original translator, and of Mr. Motteux, who collaborated with Ozell in the improvement and revision of Urquhart's work, are not mentioned on the title-page.

7941 Ship of Fools. STULTIFERA NAUIS. Narragonice pfectionis nunq' satis laudata Nauis: per Sebastianū Brant: vernaculo vulgariq' sermone & rhythmo . . . fabricata: Atq' iampridem per Iacobum Locher . . . in Latinū traducta eloquiū: & per Sebastianū Brant: denuo seduloq' reuisa . . . small 4to. Roman letter, FIRST EDITION, 115 *fine woodcuts (two of which are repeated, thus making the number* 117), *red morocco extra, gilt edges, by F. Bedford*, £15. 15*s*
Basileæ, J. Bergman de Olpe, Kalendis Martiis, 1497

"Editio Princeps of this extraordinarily popular work printed in the month of March, 1497. A remarkably sound copy of a book which seldom occurs in that condition."—*MS. Note by Mr. Lake Price.*

7942 ——— Navis stultifera a domino sebastiano Brant primū edificata . . . & demū ab Jodoco Badio Ascensio vario carminū genere . . . illustrata, sm. 4to. Gothic letter, *with* 112 *of the original series of* 115 *woodcuts, and one new one; together* 113 *woodcuts (two of which being repeated make the number* 115) *from the original wood-blocks used by Bergmann, but the text entirely different, vellum*, £2. 16*s*
(*Basil.*) *p. Nicolaū Lamparter*, M.CCCC.VI (*sic, for* 1506)

7943 ——— Navis stultifere Collectanea Ab Jodoco badio Ascensio vario carminū genere nō sine eorundem familiari explanatione conflata, sm. 4to. *with* 115 *woodcuts closely imitated from those in the Basel edition of* 1506, *fine clean copy, russia extra, gilt tooled sides, gilt edges*, £12. *Parisiis*, 1513

7944 ——— LA GRĀT NEF DES FOLZ DU MŌDE, small folio, lettres Gothiques, 118 *woodcuts, of which one is new, and the rest are close reproductions on different wood-blocks, of the original set of engravings in the Basel edition of* 1497, *a little cut in the headline and without the leaf of printer's mark, but a sound and clean copy in calf neat, red edges*, £5. 15*s*
Paris, Geofroy de marnef, M.CCCC.XCIX (1499)

The last woodcut is the picture of the Cart before the horse.

This French translation is in prose, and would seem, from Brunet, to be a paraphrase from the metrical version made by Pierre Riviere, which Marnef printed in 1497. But many of the statements of "je simple translateur" appear to imply that it was directly rendered from Locher's Latin book.

7945 ——— LA GRAND NEF DES FOLZ. La grād nef des folz du monde en laquelle chascun hōme sage prenant plaisir de lire les passages des hystoyres dicelle morallement & briefuemēt exposees, trouuera & congnoistra plusieurs maniers de folz, &c. 4to. lettres gothiques, *the set of woodcuts closely copied from those in the Paris edition of*

1499, *beautifully clean copy in fine sound old French morocco extra, gilt edges, with the bookplate of the Hon. Frederic North,* £15.

1530, *Lyon, Frācoys Juste—At end :* M.CCCCC.XXIX (1529)

7946 JODOCI BADII ascēsii Stultifere nauicule seu scaphe, Fatuarum mulierum: circa sensus quinq exteriores fraude navigantium, small 4to. 7 *curious woodcuts, hf. morocco,* 20*s*

Johannes Prusz ciuis Argentinensis, 1502

Intended as a Supplement to the Ship of Fools.

7947 BRANDT (Sebastian). This present Boke named the SHYP OF FOLYS OF THE WORLDE . . . translated ī the College of saynt mary Otery in the counte of Devonshyre : out of Laten, Frenche, and Doche into Englysshe tongue by Alexander Barclay Preste, small folio, **black letter**, *with fine woodcuts, folios* 1, 4, 15, 85, 91 *in facsimile, fine tall clean copy, brown morocco super extra, gilt edges, by Bedford,* £60.

Inprentyd . . . in Fletestre (sic) . . . By Rycharde Pynson, 1509

7248 ——— the same, small folio, *a fine large copy, complete in every respect, and bound in brown morocco extra, by* BEDFORD, £120. 1509

Barclay translated probably from a copy of the Paris edition of 1495, but his version is so free and so diffuse that he may be said to have made the work his own, and transformed it into a satire upon his own people. The woodcuts are close copies of those in the original. The Latin text is given as well as the English paraphrase. Amongst the additional matter scattered throughout the text by Barclay is a panegyric upon James IV, whom he designates the arm, and upon Henry VII, whom he proposes as the head, of a new crusade against the Turks. A reference to America is found on the reverse of folio cxxxix, where the new discoveries made for King Ferdinand in the west, and other discoveries possibly yet to be made, are pointed out as showing the folly of map-makers.

7949 SPECULUM STULTORUM. Liber qui ītitulatur Brunellus in speculo stultorum. Narratio Galienī de bruneta et bicorni. Narratio de gallo et querimonia galline. Brunellus cuertit se ad singlos status hoim, gothic letter, sm. 4to. EXTREMELY RARE, *with very curious woodcuts, some leaves wormed in the text, but otherwise perfect, beautiful old French red morocco extra, gilt edges, by Derome,* £6. *Colon.* 1499

Many editions of this singular "Glass of Fools" appeared in the fifteenth and sixteenth centuries. It might be called the Romance of the Donkey, but in the career of Brunellus, the ass who is dissatisfied with the littleness of his tail, a satire is conveyed upon the lives of the cloister and the church. The grotesque and comic element however prevail in it.

Nigel Wireker, the author of this satire, was an English monk and precentor of Canterbury. He flourished towards the end of the twelfth century.

7950 [SWIFT (Dean)] GULLIVER'S (Lemuel) TRAVELS into several remote nations of the World, in four parts, 2 vols. **First Edition,** *portrait by Sturt, and 5 maps, beautiful copy in orange morocco extra, gilt edges, by* BEDFORD, £14. 14*s* 1726

7951 ——— another copy, **First Edition,** 4 parts in 2 vols. 1726—Vol. III (Second Voyage to Brobdingnag, Voyage to Sporunda), *frontispiece,* 1727—Vol. III, part 2: Voyage to Sevarambia, etc. 1727—Verses on Mr. Gulliver's Travels, 1727—together, 7 parts in 3 vols. small 8vo. £9. 1726-27

This first edition of one of the masterpieces of English literature can never cease to have a charm for collectors of what is valuable as well as rare.

7952 ——— Travels into several remote nations of the world, by Capt. Lemuel Gulliver, Vol. III, 2 parts in 1 vol. sm. 8vo. *frontispiece, old calf,* £2. 12*s* 6*d* 1727

7952* ——— Gulliver's Travels, 2 vols. 12mo. *engravings after Le Febvre, hf. bd.* £1. 5*s* *Paris,* 1823

7953 ——— A TALE OF A TUB, written for the universal improvement of mankind . . . Battle between the ancient and modern Books in St. James's Library, small 8vo. *coloured plates in the style of Rowlandson, calf, gilt back,* £2. 10*s* 1811

A pungent satire on society and the church.

2. Psychological and Amatory; Personified Abstractions.

7954 BOUCHET (Jean) LES TRIUMPHES DE LA NOBLE ET AMOUREUSE DAME, ET LART DE HONNESTEMENT AYMER. Compose par le Trauerseur des voyes perilleuses, small folio, black letter, *woodcut title, a remarkably fine clean tall copy in the original stamped calf,* £15. *Poictiers, Jacques Bouchet,* 1530

First and rarest edition of a peculiar book, which contains an allegory in mingled prose and verse. The *noble Dame* is the soul, and several personified abstractions surround and hold converse with her. A few of the headings will indicate the character of the work. "Comment la noble dame entre en la terre de jeunesse"—"Epistre envoiee par le Prince de Volupte"—"Description du palais de Volupté, comment Lame . . . . y allerent, et du recueil qui leur fut fait"—"Comment ils furent prostituez et mis au bourdeau de peche."

7955 FLETCHER (Phineas). THE PURPLE ISLAND, or the Isle of Man: together with PISCATORIE ECLOGS and other Poeticall Miscellanies, 3 parts in 1 vol. small 4to. *with separate titles, tall copy in calf by Bedford,* £3. 3*s* *Cambridge,* 1633

This copy has the rare two pages of verse by Quarles, "to the Spencer of this Age," at the end of the volume.

"By this strange name is expressed a subject more strange;—it is a minute and elaborate account of the body and mind of man. Through five cantos the reader is regaled with nothing but allegorical anatomy, in the details of which Phineas seems tolerably well skilled,—evincing a great deal of ingenuity in diversifying his metaphors, and in presenting the delineation of his imaginary island with as much justice as possible to the allegory, without obtruding it on the reader's view. In the sixth canto he rises to the intellectual and moral faculties of the soul, which occupy the rest of the poem."—*Hallam.*

7956 GOWER (John) CONFESSIO AMANTIS, IN ENGLYSSHE VERSE, folio.

Manuscript on Vellum, *in double columns on* 179 *leaves* (14 *by* 8¾ *inches*), ORNAMENTED WITH A **Miniature and several Initials,** IN FLORIATED BORDERS, *illuminated in gold and colours, calf, gilt edges, from the libraries successively of John Earl of Loudon, with his bookplate, and the Marquis of Hastings,* £250. *about* A.D. 1400

A SPLENDID OLD ENGLISH MANUSCRIPT, ON VELLUM, OF THE END OF THE XIVTH CENTURY, presenting an extremely valuable text of the Poet who ranks next in importance to Chaucer in early English Literature. Chaucer, although he died before Gower, was younger than the latter, and is sometimes called his disciple. The present MS. contains the earlier recension of the work, dedicated to Richard the Second, and comprises the complimentary verses concerning Chaucer, which for some reason were omitted in the second issue, dedicated to Henry of Lancaster, when Gower cancelled his former loyal verses on King Richard.

7957 GOWER (John) CONFESSIO AMANTIS: that is to say in Englyshe the Confessyon of a Lover, folio, *the table in facsimile, a fine and sound copy in russia extra, broad leather joints, tooled,* £320.

Emprynted at Westmestre by me Willyam Caxton, and fynyshed the 11 *day of Septembre, the fyrst yere of the reign of Kyng Richard the Thyrd, the yere of our Lord a thousand* CCCCLXXXXIII (*by mistake for* 1483)

This volume is one of the rarest and most intrinsically valuable of Caxton's publications. It is the Editio Princeps of a great poem by one of the earliest English poets.

There are about five perfect and imperfect copies (some very defective) of this edition known to exist. Most of these are already so bestowed away in great libraries that there is little probability of their ever coming again into the market; and competition from both sides of the Atlantic has raised the value of the book to such a height, that a copy, sold at Sotheby's in 1872, fetched the price of £670.

7958 GOWER (Jo.) DE CONFESSIONE AMANTIS, folio, black letter, *very fine and large copy in old calf,* £15.

Imprinted at London in Fletestrete by Thomas Berthelette . . . M.D.XXXII [1532]

This famous English poem is full of tales, including the story of Apollonius of Tyre on which Shakspeare's Pericles is based. But the framework may be called allegorical, as it consists of dialogues between the Lover and the Priest of Venus who, by command of the goddess, hears his confession of love.

7959 LE JARDIN DE PLAISANCE ET FLEUR DE RETHORICQUE, 4to. *woodcuts, fine copy in red morocco super extra, joints, green leather linings with elaborate gold tooling, broad borders of gold, gilt edges, by Rivière,* £10.
Paris, Michael Le Noir, pour Jehan Petit, s. d. (cir. 1510)

This curious work is entirely in poetry and abounds with ballads and rondels mixed up with dramatic dialogues between the lover and the lady, and between personified abstractions such as Franc Vouloir, Fortune, Sapience, Subtilité, etc. Some of the love-passages are singularly free and outspoken.

7960 [LA MARCHE (Olivier de)] EL CAVALLERO DETERMINADO, traduzido de la langua francesa en castellana, por Don Hernando de Acuña, sm. 4to. 20 *copperplate engravings, fine copy in vellum, gilt edges,* £8. 10*s* *En Anveres, en l'oficina Plantiniana, cerca la Biuda, y Juan Moreto,* 1591

Not in the Salvá collection.

The last plate represents the encounter between 'La Muerte" and the "Auctor," a knight on horseback armed with a lance against whom Death brandishes a spear in his right hand while he bears a coffin-lid in the manner of a buckler on his left arm. It is generally believed that the Emperor Charles V himself translated the French original into Spanish prose, and that, at his request, Acuña turned the imperial version into elegant metre and rhyme.

7961 LYLIE (John) EVPHVES the Anatomie of Wit, very pleasant for all gentlemen to reade, and most necessary to remember—Evphves and his England, containing his voyage and adventures: Mixed with sundry pretty discourses of honest Loue, the description of the country, the Court, and the manners of the Ile—two parts in 1 vol. small 4to. black letter, *calf extra, gilt edges,* £4. 4*s*
London, John Beale for John Parker, 1623

The date appears only on the title of Euphues and his England. The first title bears the printers' names, but no date.

7962 ——— the same, 2 parts in 1 vol. sm. 4to. black letter, *blue morocco, gilt edges, fine copy,* £6. *London, by John Haviland,* 1636

"Our nation are in his debt for a new English which he taught them. Euphues and his England began first that language; all our ladies were then his scholars; and that beauty in court who could not parley euphuism, that is to say, who was unable to converse in that pure and refined English, which he had formed his work to be the standard of, was as little regarded as she which now there speaks not French."—*Sir H. Blount,* 1632.

MAXIMILIAN (Emperor):

7963 The White King. DER WEISS KUNIG, eine Erzehlung von den Thaten Kaiser Maximilian des Ersten; von Marx TREITZSAURWEIN, auf dessen Angeben zusammengetragen, folio, 237 *large woodcuts by Hans Burghmair, from the original old blocks, hf. russia, uncut,* £12. *Wien,* 1775

7964 ——— the same, folio, *Fine Paper, hf. morocco, gilt edges,* £12. 12*s* 1775

7965 ——— the same, FINE PAPER, *with the extra eight plates, bound in whole red morocco extra, gilt edges, by* BEDFORD, £24.
1775-1869

The engravings of this very curious work, invaluable for the light they throw upon the military art and manners and customs at the end of the Middle Ages, were executed in 1516-19; but owing to the death of the Emperor were never published and lay unused till 1775. Unfortunately thirteen of the wood-

MAXIMILIAN (EMPEROR)—*continued.*

blocks were then missing and were searched for in vain. A couple of early impressions were however in existence, and from them the supplementary eight in this copy were facsimiled at Paris in 1869.

The *Weiss Kunig* contains the Life of Maximilian as written by himself in allegorical and chivalric strain; Treitzsaurwein having only put the papers in order. He represents the various princes of Europe by such titles as the Red King (of England), the Blue King (of France), etc. and gives the history of his career from his birth. The Tewrdank may be considered as an amplification of one of the episodes of the *Weiss Kunig*. An interesting fact told by him is that of his having learnt the English language from a number of English bowmen with whom he exercised, soon after his marriage with Mary of Burgundy.

7966 **Theuerdank.** DIE GEUERLICHEITEN VND EINS TEILS DER GESCHICHTEN DES LOBLICHEN STREYTPAREN VND HOCHBERÜMBTEN HELDS VND RITTERS TEWRDANNCKHS, folio, FIRST EDITION, *without folios b4 and 5, and without the final eight leaves of contents, but otherwise perfect with the entire set of* 118 *fine woodcuts, original impressions; vellum sides, calf back,* £15. (*Nürnberg,* 1517)

7967 DIE GEUERLICHEITEN VND EINS TEILS DER GESCHICHTEN DES LOBLICHĒ STREITBAREN VND HOCHBERÜMBTEN HELDS VND RITTERS TEWRDANNCKHS, small folio, 118 *beautiful woodcuts by Hans Schäufelein and Hans Burghmair, a short copy with some of the marginal flourishes cut into, but otherwise perfect, vellum,* £12.
Augsburg, durch den Eltern Hansen Schönsperger, 1519

7968 ——— the same, folio, A VERY FINE AND VERY TALL COPY *in blue morocco extra, gilt edges, by* BEDFORD, £36. 1519

VERY RARE, even in Germany; the book being a favourite with collectors in all countries, from the beauty of its woodcuts, the chivalric allegory of the poem, and the extraordinary elegance of its typography, in which graceful curves and flourishes accompany the finely-modelled characters of the letterpress. The poem was written by Melchior Pfintzing between 1512 and 1516, for the delight and instruction of the young king of Spain (afterwards the Emperor Charles V), from the papers of the Emperor Maximilian's secretary, which are supposed to have been dictated or inspired by the Emperor himself. The Tewrdank embodies in a romantic and allegorical form the story of the wooing of Mary of Burgundy by the young and knightly Maximilian, while Archduke of Austria. There is a key at the end which explains the characters; thus: "so wirdet durch den edlen Künig Romreich verstanden der löblich Herr H. C. V. B." (Herzog Carl von Burgund). "Die Künigin Ernreich bedewt desselben Künig Romreichs Tochter F. M. H. Z. B." (Fräulein Maria Herzogin zu Burgund). "Tewrdanck bedeut den löblichen Fürsten R. M. E. Z. O. V. B." (Rex Maximilian Ertzherzog zu Osterreich und Burgund). The name Tewrdanckh is given him because all his thoughts are noble.

7969 POLIPHILO. HYPNEROTOMACHIA POLIPHILI, vbi hvmana omnia non nisi Somnivm esse docet. atqve obiter plurima scitv sane qvam digna commemorat [auctor Franciscus Columna], *Italice,* folio, EDITIO PRINCEPS, *with exquisitely beautiful wood engravings from designs by Giovanni Bellino, some of them in a contemporary colouring, the leaf of Errata in facsimile, otherwise fine copy in red morocco extra, gilt edges, by C. Hardy* (301 *by* 198 *millimètres*), £36. *Venetiis apud Aldum,* 1499

7970 ——— the same, small folio, *Thick Paper, the woodcuts pure and intact, and the leaf of Errata genuine, a very fine copy in old red morocco extra, gilt edges, in Derome's style,* £90. 1499

7971 POLIPHILO. La Hypnerotomachia di Poliphilo, cioè Pugna d'Amore in Sogno; dov' egli mostra che tutte le cose humane non sono altro che Sogno, folio, *with the beautiful illustrations attributed to Giovanni Bellino, fine copy in red morocco extra, gilt edges, genre Derome,* £45. *Venetia, figliuoli di Aldo,* 1545

7972 ——— another copy, small folio, *without the four preliminary leaves, calf,* £20. 1545

The SECOND edition is equally rare with the first, and has exactly the same woodcuts. This curious work is by no means in macaronic language, as Brunet states; but simply in pedantic Italian, with slight Latinizing peculiarities in the spelling. The Hebrew, Arabic, and Greek are merely introduced as inscriptions to show off the learning of the author. He was a Venetian monk, Francesco Colonna, and composed his strange Love-Dream at Treviso in 1467.

"The compositions of the 'Hypnerotomachia,' in the finished excellence and life-like expression the groups of figures are delineated with, surpass any engraving contemporary with them or which has since been produced. But it must not be forgotten that between the period of their publication in 1499 and that of the earlier printed books alluded to, some time had elapsed, and increased skill in the use of the graver had been acquired."—*P.* in the *Athenæum,* April 10, 1880.

7973 LE TABLEAU DES RICHES INVENTIONS, Couuertes du voile des feintes Amoureuses qui sont representees dans le Songe De Poliphile Desvoilees des ombres du Songe, & subtilement exposees par BEROALDE, sm. folio, *title engraved on copper with several symbolical designs, numerous woodcuts distributed throughout the text, and closely copied from those in the original Aldine editions, that which represents the worship of Priapus undefaced, calf,* RARE, £7. 10*s* *Paris,* 1600

The Poliphilo is one of the most singular books ever written, and has consequently been held in various kinds of esteem—ranging from the most enthusiastic admiration to the deepest contempt. All manner of strange and varied learning is displayed in this fantastic dream or mystical love-romance, which inculcates the soundest morality, yet exhibits all the details of the Priapeian mysteries of ancient mythology. Amongst other unlikely accomplishments, the author displays admirable taste and knowledge in the incidental treatment of architectural ornament.

7974 HYPNEROTOMACHIA. The Strife of Loue in a Dreame [translated by R. D.], small 4to. *woodcuts* *London, John Busbie,* 1592

This compendious English translation of the famous Poliphilo is infinitely rarer than the book is in any other form. The peculiar style of the original, in its mixture of pedantry and mysticism, is happily caught by the translator, of whom we know no more than the initials R. D. may offer to conjecture. The woodcuts are English imitations of some of those in the Italian book.

7975 ROMANT DE LA ROSE, PAR GUILLAUME DE LORRIS et JEAN DE MEUNG, small folio.

Illuminated Manuscript ON VELLUM, written in double columns *on* 183 *leaves, with* **72 Miniatures,** *heightened with gold, and numerous illuminated capitals,*

old red morocco extra, gilt edges, formerly in the celebrated library of CLAUDE D'URFÉ, £150.

Ci fenist le roumans de la rose
Ou lart d'amours est toute enclose (*circa* 1350)

"Ce MS. a appartenu a Claude Durfé et vient de la Bibliothèque de l'Archevêsque de Sens;" it afterwards passed into the Galitzin-Golownin and Perkins libraries. As a text, its readings are of prime merit, and the age of the MS. confers especial value upon it; for although the Romant de la Rose is frequently seen in collections of MSS., early ones are very rare. Of the many which are to be found in the Bibliothèque Nationale there are only two which equal or excel in age the codex that belonged to Claude d'Urfé; and one of these is imperfect. Miniatures form perhaps the most attractive feature of the volume. They are in striking contrast to the uniform style, and the stereotyped designs that appear in most French MSS., having something of a singular and unusual type. There is a depth and sombreness in the colours; but by variety of tones and tints a rich effect is produced, and we can also look upon the volume as a repertory of historical Costume in the days of Philip of Valois.

7976 ROMAN DE LA ROSE, par GUILLAUME DE LORRIS ET JEAN DE MEUNG, et TESTAMENT de JEAN DE MEUNG, in 1 vol. sm. 4to 189 *leaves.*

Magnificent MS. on Vellum, *with* **70 Miniatures** *of exquisite execution, in the rare* **Camaieu-gris** *style; with illuminated borders and initials; richly bound in morocco extra, lined with morocco and finely tooled, by* DURU, *in a case,* £480. *about* A.D. 1380

Thought to have been formerly in the possession of Jean Marot (about 1500), as the autograph signature of "Johannes Marous" appears on the first page of the Testament.

An extremely beautiful and chaste specimen of French art. The miniatures are distinguished by their elegant and correct design, and the sober simplicity of their colouring. The execution is marvellously fine, considering the minuteness of the illustrations. There is nothing whatever *outré* or ill-drawn; the forms, faces, attitudes, and grouping of the figures, are depicted with the graceful ease of an accomplished artist,—far superior to the workmen who, in most of the MS. of the period, disguised their defective powers of delineation by the lavish use of gold and bright colours. The *Roman* ends on the obverse of folio 156 with these words:

Ainsi oi la rose vermeille
Atant fu iour ȝ ie mesueille.
Explicit.

On the reverse of the same leaf, there are two pieces of verse against women, written in the same hand as the text; with marks which show that they were intended for intercalation at certain passages of the poem.

At the head of the *Testament* (which begins on folio 158) there is a large and fine miniature representing the Trinity surrounded by the emblems of the four Evangelists. This poem ends with an invocation to the Virgin, in twenty lines—a piece of verse which is not found in other MSS. It commences thus:

Marie Vierge fille et mere
Ancille du souuerain pere.

7977 ROMAN DE LA ROSE. Le romant de la rose || Codicille & testament de || maistre Iehã de meun, sm. 4to. lettres gothiques, *double columns, woodcuts, very fine copy in old French red morocco, gilt edges, by De Rome, from the Didot collection,* £63.
Nouuellement Imprime a Paris [par Jean Du Pré pour Antoine Vérard], s. a. (? 1490)

The title of the second part is as follows: "Le codicille & testament || de maistre Jehã de meun || Auecques lepitaphe du feu roy Charles || septiesme qui trespassa a Meun." Brunet, in citing it, gives, instead of the last two words, "audit Meun," which is probably an error on his part, not an indication of a different issue.

7978 LE ROMMANT DE LA ROSE nouuellement imprime a paris, small 4to. lettres gothiques, *woodcuts, and full-page printer's mark, a remarkably fine copy, olive* MOROCCO *extra, lined (doublé) with red morocco extra, gilt edges, by* BEDFORD, £15. *Paris, Michel Lenoir,* 1509

7979 ——— par Guillaume de Lorris et Jean de Meung, dit Clopinel; édition faite sur celle de Lenglet Dufresnoy, corrigée avec soin et enrichie de la dissertation sur les auteurs . . . et du Glossaire publiés en 1737 par Lantin de Damerey, 5 vols. 8vo. *grand papier vélin, plates, cloth,* 35*s* *Paris, an* VII (1799)

7980 SONGE DU VERGIER [*On* a *ii:*] Cy commence le pmier liure intitule le songe du vergier: du clerc & du cheualier, folio, lettres gothiques, *large woodcut, very fine copy in old French calf gilt,* £20. *(Lyon) par Jacques Maillet,* 1491

VERY RARE.

This is a beautiful specimen of the early press of Lyons, and is, in size, freshness, and general condition, superior to most French books of equal age. The work takes its place here on account of the form into which it is thrown, being the relation of conversations that took place in a dream.

SPENSER'S FAIRY QUEEN—*see under* Epics.

3. Spiritual and Religious Romances.

7981 BARLAAM. STORIA DE' SS. BARLAAM E GIOSAFFATTE, ridotta alla sua antica purità di favella, coll' ajuto degli antichi testi a penna, 8vo. *calf extra, gilt edges,* 6*s* *Roma,* 1816

The first appearance of the life of Buddha in European literature; the original of this work having been composed in Greek in the eighth century.

7982 BELIAL. Daz Puch daz da betracht ob Ihs Marien sun daz recht hab behabt da er die hell un' die tiefel

hat beraubt an dem tag da er für alle menschen die mart' gelitte' hat, sm. folio, 70 *leaves, neat old German MS. on paper, with* 35 *large and spirited* **Drawings, coloured** *and* **illuminated** *with gold, stamped Dutch vellum,* £100.

Anthonius Rüttel de Pairmenchingn hoc scripsit domino suo Gabrieli Müller, ho. tempore scriptor suus, 1450

An extraordinary religious Romance, composed towards the end of the fourteenth century, in Latin, and translated afterwards into most of the European languages. The above interesting MS. seems to be the prototype of the earliest printed German version, which appeared about 1462, previously to the publication of the first Latin edition.

The plot of the story is, that Belial pleads before King Solomon in an action against Christ (represented by Moses), for having by improper and illegitimate means defrauded Lucifer of certain souls, his rightful property. The two advocates are sworn *on the gospels* to speak the truth; but the champion of Heaven is inferior to his opponent in argument and ability, and even in courtesy.

The drawings are of no common order, and if due to the hand of the scribe, entitle Anton Rüttel or Riedel to rank as first on the list of the many artists of that name. Forming also, as they do, a dated and signed example of the early Suabian school, they are an important contribution to our knowledge of the Art-History of Germany.

7983 (BELIAL) Hie hebt sich an ein gut nüczlich buch von d' rechtlichen überwindung Xpi wider Sathan den fürsten der helle, vn̄ des sünders betröstūg, sm. folio, 38 *curious woodcuts, from the Pirckheimer and Norfolk libraries, red morocco extra, by Bedford,* £21. *Augsburg, Anth. Sorg,* 1479

One of the rarest of the early German editions; few copies having escaped the wrath of churchmen and the touch of clumsy hands.

7984 BUNYAN, THE PILGRIM'S PROGRESS, a facsimile reproduction of the first edition, 12mo. *cloth, uncut,* 10*s* 6*d* 1678

Enclosed in a box with similar reproductions of the first editions of Herbert's Temple and Walton's Angler, all reproduced about 1878.

7985 ——— THE PILGRIM'S PROGRESS from this world to that which is to come, delivered under the similitude of a Dream, 3 parts, in 1 vol. 12mo. *numerous rude woodcuts, bound,* 21*s* 1782

7986 ——— the Pilgrim's Progress, with a Life of John Bunyan by Robert Southey, royal 8vo. LARGE PAPER, INDIA PROOF *portrait and plates after Martin, with many woodcuts by Harvey, red morocco super extra, gold tooling, gilt edges, by F. Bedford,* £5. 5*s* *Major,* 1830

The first edition of this marvellous work was published in 1678: only one copy is known.

7987 ——— the Pilgrim's Progress from this world to that which is to come, 8vo. 16 *illustrations after Stothard reproduced in perma-*

nent photography, stamped vellum binding, gilt top, uncut, a very handsome book, 12*s* 1882

7988 BUNYAN, Taith neu Siwrnai y Pererin, tan Rith neu Gyffelybiaeth Breuddwyd, *in Welsh,* 12mo. *calf,* 36*s*
Mwythig [*Shrewsbury*] ? 1750

"Bunyan attracts every one who reads him. His vivid drawing, his sarcastic side-hits, his inexhaustible nomenclature, his occasional touches of poetry and grandeur, are hardly more remarkable than the ever-present milk of human kindness which wells up in his pages. He is the most amiable of theologians as well as one of the most original of theological writers."
The Athenæum, Feb. 21, 1880.

7989 CARTHENY (John) The Voyage of the Wandring Knight, shewing the whole course of Mans Life, how apt is he to follow Vanity, and how hard it is for him to attain Vertue . . . translated out of French . . . by W. G[oodyeare], small 4to. black letter, *hf. bd.* £3. 16*s* *Rich. Bishop,* 1650

A scarce religious Romance written in imitation of the Prose Romances of Chivalry, and dedicated to Sir Francis Drake. Bunyan is supposed to have been indebted to this work for some of the ideas of the Pilgrim's Progress; but the Wandering Knight and Dame Folly, Lady Vertue, and the Good Hermit Understanding, are not such striking embodiments as Christian and his associates.

DANTE, Divine Commedia—*see in class* Epics.

7990 DIVES AND PAUPER. Here endith a compendiouse treetise dyalogue of Diues & paup. that is to say, the riche and the pore fructuously tretying upon the X cōmaūdmentes, small folio, *the work commencing on a* ii (*the first leaf having been left blank*), *very fine and perfect copy, with exception of a* vi *in List of Contents which is a facsimile, a few other leaves most skilfully restored, brown morocco extra, gilt edges, by F. Bedford,* EXTREMELY RARE, £125.
Emprentyd by me Richarde de Pynson, 1493

This was the first book printed by Pynson with a date, and appears to be the copy which sold for £50 in Wilks's sale in 1847, and for the same sum in Stevens's in 1857. According to Lowndes, it had been supposed that the book should contain a final leaf with Pynson's device, but he also mentions that the fact had been expressly denied. I have seen it stated that a copy is known having a final leaf of that sort, but it has also been supposed that the notion of its existence originated in the words of Ames (whose description was transcribed by Dibdin in its integrity), which I cite as follows: "The copy before me has only seven [leaves in the last sheet]; probably the eighth had his device or . . . had the cut on the title-page repeated." That in Lord Spencer's library has not any such leaf; and besides his copy, only three others are known.

The author of this curious work was Henry Parker, of

Doncaster, a Carmelite. He preached against the pomp of the priesthood and reproved the prelates for the possession of wealth and their modes of living, which he contrasted with the utter poverty of which Christ had given example. He was compelled to do public penance and ask pardon for his scandalous statements; but the winged words had gone forth; and Pynson printed them in 1493 with the title of Dives and Pauper; followed in 1496 by Wynkin de Worde.

The book is full of curious and suggestive matter, historical allusions, and racy proverbial phrases. The style of the Dialogue appears in the following specimens:

"*Dives.* Thou art the more fole. But it is a comon proverbe A foles bolte is sone shotte. Abyde and aunswere, and I wol ley an hundryd pounde that I shalle preve thee by gode argumentes that he is but a fole whiche wyl nat bisye him to be riche."

"It felle late in this londe that a Scott appelyd an Englissh man of high tresone, whāne he shuld fighte bifore a Juge in their cause, the Juge as the maner is, putt them bothe to their othe. Whāne the Scott shulde swere he said to the Juge, Lorde I came nat hyder to swere, I came to fight, for my chalenge was to fight, and therto I am redy, but swere wol I nat for I made no chalenge to swere."

LEGENDA AUREA SANCTORUM—*see my catalogue of Theology.*

7991 THE BOOK OF MORMON: an account written by the hand of Mormon upon plates taken from the plates of Nephi . . . translated by Joseph Smith, jun. *First European, from the second American edition,* 12mo. *bd.* RARE, 30*s*

Liverpool, printed for Brigham Young, Heber C. Kimball, and Parley P. Pratt, 1841

First printed by Joe Smith at Palmyra in 1830; then at Kirkland in 1837; next at Nauvoo in 1841, contemporaneously with this first English edition. Allibone states that the book of Mormon is merely a corruption of a certain religious romance entitled "The Manuscript Found," which had been written by a Presbyterian preacher, Solomon Spaulding, in 1809; and left by him in manuscript.

7992 NEGRO. Della Tragedia di M. Francesco Negro . . . intitolata LIBERO ARBITRIO, editione seconda, con accrescimento, 12mo. *olive morocco, gilt back, gilt edges,* 32*s* *s. l.* 1550

An anti-Papal allegory arranged as a drama, and probably printed at Geneva or Basel. There is a long and curious preface, in this second edition, recounting scandalous details of the lives of recent and contemporary Romanist prelates, including Giovanni della Casa.

PADILLA, Doze Triumphos—*see in class* Epics.

7993 ST. PATRICK'S PURGATORY; an essay on the legends of Purgatory, Hell, and Paradise, current during the Middle Ages, by Thomas Wright, 8vo. THICK PAPER, *plate, lf. morocco, gilt top,* 36*s* 1844

Rehearsing the legends of Tundale, Owain Miles, Orpheus, St. Brandan, the Songe d'Enfer, Dante, etc. Only four copies printed on Thick Paper.

PURDAN PADRIC—in Welsh and English—*see ante:* No. 7471.

7994 ROLLE (Richard) OF HAMPOLE, PRICK OF CONSCIENCE. Explicit tractatus Stimulus Consciencie nōinat' . . . Incipit liber Rici Hampole quē fect. uni Anachoritæ, *Anglice*, 4to. *English Manuscript on* VELLUM, *bound in vellum, gilt edges*, £63.

Sæc. XIV-XV

These works, both written in English by Richard Rolle Hermit of Hampole, are valuable as specimens of English versification and prose in the XIVth century. The Treatise written for a Hermit, in prose, seems to be very scarce and almost unknown. It begins thus—"In euereche synful man or womman yt is bounden in dedli synne beth thre wrecchidnesses." In the list of Rolle's works given by Tanner, there are two with which it might be identified: the Treatise on active life and contemplative life; and that addressed "to an anchoresse."

The MS. was written by a South-English scribe probably in the reign of Richard II, and is in excellent condition. The writing is clear and good, and the text offers variants which are not without interest. As a small instance, I note on line 48 "in fele kyndes," where Mr. Morris's edition has *sere* (which he glosses "several") instead of *fele* (many). In the orthography we find *uche* for *each*, *fulth* for *filth*, etc.

The book belonged to Dame Alice Burton, and her cousin Margaret, in the early part of the fifteenth century.

7995 THE VISIONS OF TUNDALE; together with metrical moralizations and other fragments of early Poetry hitherto inedited, small 8vo. *frontispiece, calf, gilt edges*, 24*s* . *Edinburgh*, 1843

This old story belongs to the literature of St. Patrick's Purgatory. Tyndal or Tundale is represented as an Irishman of wicked life who saw the visions in the year 1149. The English MS. from which Mr. W. B. D. D. Turnbull printed this edition, was written about A.D. 1400.

4. Mysteries, Miracle Plays.

7996 HONE'S (William) Ancient Mysteries described, especially the English Miracle Plays, 8vo. *woodcuts, cloth*, 6*s* 6*d* 1823

7997 LANGLOIS (E. H.) Essai sur les Enervés de Jumiéges . . . suivi du MIRACLE DE SAINT BAUTHEUCH, roy. 8vo. LARGE PAPER, *plates and cuts, with facsimile on vellum of the Miracle MS. morocco gilt*, £1. 10*s* *Rouen*, 1838

7998 LE MARCHANT (Jehan) le Livre des Miracles de Notre Dame de Chartres écrit en vers au XIII Siècle, publié pour la première fois par Duplessis, 8vo. 2 *illuminated plates, sd.* 28*s*

Chartres, 1855

Stories in verse of wondrous deeds wrought by the image of Our Lady of Chartres.

7999 MIRACLES DE NOSTRE DAME par personnages, publié par Gaston Paris et Ulysse Robert, 3 vols. 8vo. *cloth*, £2. 12*s* 6*d*

Soc. des anc. textes franç. Paris, 1876-78

8000 MYSTÈRES INÉDITS du quinzième Siècle, publiés pour la première fois par Ach. Jubinal, d'après le MS. unique, 2 vols. in 1, 8vo. *frontispieces, calf gilt*, 21*s* *Paris*, 1837

8001 LE MISTERE du VIEL TESTAMENT, avec introduction et glossaire par James de Rothschild, 2 vols. 8vo. *cloth*, £2. 2*s*

Soc. d. anc. textes franç. Paris, 1878

Supposed to have reached completion in the fifteenth century.

8002 MYSTERE DES ACTES DES APOSTRES. Le Premier [et Le Second]. volume du triumphant Mystere des Actes des Apostres . . . illustre des legendes autenticques et vies de Sainctz receues par leglise tout ordonne par personnages, dernierement ioue a Bourges, 2 vols. in 1, sm. 4to. lettres gothiques, *a few leaves slightly cut in head-line, red morocco extra, gilt edges, by Pratt,* £8. 8*s* *Paris, Arnoul et Charles les angeliers,* 1540

This book is not only very rare, but also extremely curious, and belongs to a class of early literature now much sought after. It contains the Acts of the Apostles dramatized as a mystery, with a number of singular characters and grotesque stories added to heighten the effect. When it was played at Bourges, as the title states, it must have been divided into parts, as each representation would have occupied several days. The printer's device is a punning one: two angels tied, with the motto *les anges lies.*

8003 RECUEIL DE FARCES, Moralités, Sermons joyeux, etc. publié d'après le MS. de la Bibliothèque Royale, par Leroux de Lincy et Francisque Michel, 4 vols. 8vo. GRAND PAPIER D'HOLLANDE, *hf. green morocco, uncut, by Lardière, scarce,* £10. *Paris,* 1837

One of ten copies printed in this form.

5. Dances of Death.

The Dance of Death is referred to in Fridank's verses, and must therefore be anterior to the first quarter of the twelfth century. The origin of the name Macabre, which since the fifteenth century has been used in France to designate the supposed author of the verses turned by Pierre Desrey from German into Latin, is not known. Some imagine that there must have been a mystery or miracle-play on the fate of the Maccabees, from which the name and character of the Danse Macabre were derived. Others think that the word comes from Masca, and that it alludes to a religious masque or masquerade; but this is quite improbable, as well as the derivation from Arabic suggested by Van Praet. There is indeed no ground for believing that there ever was such an individual as Macabre. The name is probably a corruption of some misunderstood word in the German, or else, as Langlois imagined, has reference to Macarius the saint whose figure appears in the old story of the Trois Vifz et Trois Mortz, *which was frequently pictured in prayer books and attached to the Dance of Death.*

8004 PEIGNOT (Gabriel) Recherches historiques et littéraires sur les Danses des Morts et sur l'origine des Cartes à Jouer, 8vo. *plates, calf super extra, gilt edges, by Bedford,* 36*s* *Dijon,* 1826

8005 ——— another copy, 8vo. *morocco extra,* 36*s* 1826

8006 LANGLOIS (E. H.) Essai historique, philosophique et pittoresque sur les Danses des Morts, 2 vols. roy. 8vo. LARGE PAPER, *numerous plates, half morocco, top edges gilt,* £2. 2*s* *Rouen,* 1852

8007 DANCE OF DEATH exhibited in elegant engravings on wood, with a dissertation on the several representations of that subject, but more particularly on those ascribed to Macaber and Holbein, by Francis Douce, 8vo. *with fine copies of the Holbein woodcuts, hf. bd. uncut,* 28*s* 1833

8008 **Basel.** DIE BASELER TODTENTÆNZE in getreuen Abbildungen, nebst geschichtlicher Untersuchung, so wie Vergleichung mit den übrigen deutschen Todtentänzen . . . sammt einem Anhange. Todtentanz in Holzschnitten des fünfzehnten Jahrhunderts, von H. F. Massmann, 12mo. *text with* 4to. *Atlas of* 81 *engravings upon* 22 *copper-plates, followed by* 27 *facsimiles from the celebrated* BLOCK-BOOK *in the library of* HEIDELBERG, *cloth, uncut,* 36*s* *Stuttgart,* 1847

8009 ——— the same, 12mo. and 4to. *calf gilt,* £3. 3*s* 1847

A duplicate *coloured* set of twenty-two plates is inserted in this copy.

The best book upon the subject. The oldest known Dance of Death is that which is called the *Klingenthaler* or the *Kleinbaseler*, painted in 1312 on the walls of the Klingenthal Nunnery, which had been founded close to Basel some forty years before. Those paintings were occasionally refreshed or repainted down to the year 1517, but as a result of the suppression of the Nunnery, the altered uses to which the ruined edifice was applied, and the gradual loss or deterioration of the designs, the Klingenthaler frescoes fell into oblivion from before the time when Holbein's designs brought the Dance of Death into vogue until they were rediscovered and copied (in MS.) by Büchel in 1767. Even after this date they were still almost wholly ignored until Massmann's book published them for the first time (partly from Büchel's copies and partly from comparison of the ruined originals). The better-known series of frescoes in the Johanniskirchhoff at Basel (called the Gross-Baseler Todtentanz, which the sapient magistrates of the city destroyed as a nuisance in 1805) is supposed to have been painted in close imitation of the *Kleinbaseler*, about the year 1480, when the nunnery at Klingenthal was suppressed. For a long time these were imagined to be Holbein's paintings executed before he drew the smaller designs which have become so renowned in the beautiful wood-engravings produced at Lyons in 1538, and often reproduced since; but since Mérian first engraved the *Gross-Baseler* Dance of Death, the paintings of that series have often been reproduced during the last two centuries, and the world has recognized them as having simply furnished Holbein with ideas. From 1568 to 1703, four repaintings were necessary to preserve the fading colours, as well as renovations of the inscribed verses; and unintentional modifications were thus created, which cause a certain amount of variation in the printed reproductions.

Massmann gives the two Basel Dances of Death, both from Büchel's drawings, which he found more correct than any other copies, and as an Appendix, a facsimile of a Xylographic Dance of Death accompanied by a written text, which he estimates as being of the first half of the fifteenth century. He also gives parallel texts of the German rhymes which accompany the figures, in all their variants.

8010 WENZEL (Fr.) la Dance des Morts a Bâle de J. Holbein, folio, *with* 40 *plates, sprinkled calf gilt,* 32*s* *Wissembourg, n. d.*

The text is given in German, French, and English rhymes. The plates are improved reproductions of some former engraving of the Gross-Basel Dance of Death; and not of course Holbein's work. Some of the last few plates are of quite modern character, but most of them are tolerably faithful.

8011 **Macabre.** LA GRANT DANSE MACABRE des hōmes et des fēmes . . . nouuellement imprime a Paris xvii.c. square 12mo. lettres gothiques, *with numerous woodcuts, black morocco super extra, gilt edges, by Bedford,* £3. 3*s* [*Paris, Chas. Lahure,* 1858]

The engravings are designed after those of the 1486 Danse des Hommes and the 1491 Danse des Femmes. The text is selected from various early editions.

8013 LA GRANDE DANSE MACABRE des Hommes et des Femmes, précédée du dict des trois Mors et des trois Vifz, 4to. *text reprinted from the first edition of* 1486, *with engravings from the original wood-blocks of the Troyes edition of* 1641, *hf. bd.* 9*s*
Paris (Lille) about 1864

8014 LA GRANDE DANSE MACABRE: Chorea ab eximio Macabro versibus alemanicis edita. Facsimile de l'edition latine de 1490, exécuté par Adam Pilinski, 4to. BEAUTIFULLY PRINTED ON VELLUM, *very choice copy (one of four thus printed), dark green morocco extra, top edge gilt,* £15. 15*s* *Paris,* 1868

8015 LA DANCE MACABRE, *Imprimee a Paris par maistre Nicole,* 1500. *Facsimile reprint of* 9 *selected pages of woodcuts and text, with a bibliographical Analysis of La Dance Macabre, preserved in British Museum,* 4to. PRINTED ON VELLUM, *fine copy, dark green morocco extra, top edge gilt,* £7. 7*s* *n. d.* [*circa* 1820]

A beautiful specimen of vellum typography: only 6 copies printed.

It was done for S. and R. Bentley, whose MS. attestation is subscribed to the statement that only 31 copies had been printed (25 on paper and 6 on vellum).

8016 HEURES. Ces presentes heures a lusaige de Rouan au long sans requerir: avec les miracles nostre dame et les figures de lapocalipse & de la bible & des triūphes de Cesar, et plusieurs aultres hystoires faictes a lantique, ont este imprimees pour Symon vostre Libraire: demourant a Paris, royal 8vo. 27 *large engravings (including title and anatomical man) and innumerable smaller ones in the exquisite borders, including a* DANCE OF DEATH *in sixty-six different figures with French verses, vellum binding,* £15. 15*s* *Paris* (1508)

One of the finest and most attractive volumes ever published by Vostre. Two leaves are missing near the end, namely *á* 7 and *é* 3.

—— See also various other Livres d'Heures in my catalogue of Woodcuts.

8017 Lucerne. DER TODTENTANZ, Gemälde auf der Mühlenbrücke in Lucern, ausgeführt von Casparus Meglinger, oblong folio, 57 *large lithographs, within elegant arabesque borders, with preliminary text in German and French, bds.* 25*s* *Lucern,* 1867

This fine and striking series of Pictures was executed by Meglinger in the year 1622.

8018 Clusone. Trionfo e Danza della Morte ó Danza Macabra à Clusone. Dogma della Morte a Pisogne; con osservazioni di Vallardi, imp. 4to. *several folding plates in facsimile of the ancient paintings, bds.* 12*s* *Milano,* 1859

8019 Holbein. LES SIMULACHRES & HISTORIEES FACES DE LA MORT, avtant elegammēt pourtraictes, que artificiellement imaginées, smallest 4to. FIRST EDITION, *with original impressions of the set of* 41 *fine woodcuts after Holbein, red morocco extra, gilt edges, by* BEDFORD, £63. *A Lyon, Soubz l'escu de Coloigne,* M.D.XXXVIII (1538)

This first edition is excessively rare. Didot's copy, with corners mended and made up, fetched 1700 fr. This book is described by some bibliographers as first edition with text, an uncertain priority being assigned to two sets of the engravings impressed without text, of which two or three copies are known.

But there is really no evidence to show that those separate impressions are not later ones. Indeed, the opinion of Brunet's continuator is adverse to their priority.

Gilles Corrozet wrote the quatrains which accompany the figures; the prose text is by Jean de Vauzelles.

8020 (HOLBEIN) IMAGINES MORTIS: his accesserunt Epigrammata et Erasmi liber de præparatione ad mortem, etc. 12mo. 53 *fine woodcuts after Holbein, black morocco, gilt edges, by Niedrée,* £7. 10*s* *Coloniæ, apud hæredes Arnoldi Birckmanni,* 1555

8021 ——— eædem: his accesserunt Epigrammata . . . ad hæc Medicina Animæ, 12mo. LARGE PAPER (*distinguished from the small paper not only by size, but by substitution of text*), *black morocco, gilt edges, by Bauzonnet,* £10. 1555

8022 ——— the same, 12mo. 53 *woodcuts, French olive morocco extra, gilt edges,* £6. 6*s* *ib. id.* 1566

8023 ——— the same, 12mo. 53 *woodcuts, dark blue morocco extra, covered with blind tooling, gilt edges,* £5. *ib. id.* 1567

8024 A SERIES of 29 beautifully engraved Plates by H. WEYEN, after HANS HOLBEIN, sm. 8vo. *brilliant impressions, carefully mounted and bound in green morocco extra, gilt edges, by Niedrée,* £5. *Paris,* 1657

This rare edition appears to be unmentioned by either Douce, Dibdin Brunet or Nagler.

8025 THE DANCES OF DEATH through the various stages of Human Life, done from the original designs which were cut in wood, and afterwards painted by John Holbein in the Town-hall at Basil, etched by D. Deuchar, small 4to. *frontispieces, portrait, and 47 etchings after the printed editions of Holbein's Dance of Death, old calf gilt,* £3. 3*s* *Edinburgh,* 1788

Deuchar believed in the ridiculous old story that the Basel Dance of Death was painted by Holbein, instead of being far more ancient than his day.

8026 LE TRIOMPHE DE LA MORT, gravé d'apres les desseins de Holbein par W. Hollar, sm. 8vo. 2 *portraits and* 30 *plates from the original coppers engraved by Hollar, red morocco super extra, gilt edges, by Bedford,* £2. 10*s* *without place or date* [*circa* 1790]

8027 WEICHARDI à VALVASOR (J.) Theatrum Mortis humanæ tripartitum, *Lat. et Germ.* 3 parts in 1, sm. 4to. *frontispiece and* 120 *fine copperplate engravings by J. Koch, half vellum,* £5. *Laybach,* 1682

The frontispiece represents the Triumph of Death; the 54 engravings of the first part are copied from Holbein's woodcuts (with the addition of a Crucifixion). The second part contains 35 engravings of various modes of death, including historical occurrences. The third part contains 31 accurate representations of the punishments that are inflicted in hell.

8028 HOLBEIN (Hans) L'ALPHABET de la MORT, entouré de Bordures du XVIe siècle, et suivi d'anciens poèmes Français sur les trois mors et les trois vis, publiés d'après les MSS. par A. de Montaiglon, 8vo. *the Alphabet of Holbein and the Borders after "Livres d'Heures" exquisitely reproduced,* 8vo. THICK PAPER, *printed within elegant woodcut borders, in which are produced facsimiles of the* DANCE OF DEATH, *calf extra, gilt edges,* 30*s* *Paris,* 1856

8029 ——— [Alfabetos de la Biblia y de la Muerte de Holbein], small

4to. *an unknown Spanish Alphabet of the Bible and Alphabet of Death after Holbein's designs, hf. morocco neat,* £4. (*circa* 1570-80)

Believed to be UNIQUE. This most curious work is unhappily incomplete. It wants the title and preliminary leaves, but begins with the letter A. The letters G—M are wanting in the Bible Alphabet, but the whole of the Alphabet of Death is complete. Beneath the cuts of the Bible Alphabet are quintains of verse in Spanish, but the Alphabet of Death is without letterpress. Incomplete though it be, this is a fragment of the highest interest to the Holbein collector. A MS. note inside the volume says, "Bought in Madrid from D. Vicente de Carderera, Editor of 'España Monumental,' who had never found another copy."

The Alphabet of Death is of similar character, but not identical design, with that published by Montaiglon.

8030 ORIGINAL DESIGNS FOR THE DANCE OF DEATH (an extremely curious series of), by a German Artist, *engraved on* 23 *copper-plates, struck off on India paper and mounted; the first plate represents Death dancing and playing the flute,* bound in a 4to. vol. *hf. morocco, neat,* £5. (*circa* 1750

This remarkable series appears to be entirely undescribed.

IX. GROTESQUE STORIES AND JEST BOOKS.

8031 **Eulenspiegel.** NOCTUAE SPECULUM. Omnes res memorabiles, variasque et admirabiles, Tyli Saxonici machinationes complectens . . . authore Aegidio Periandro, 12mo. *a translation of* EULENSPIEGEL *into Latin verse, with about* 120 *fine woodcuts, red morocco, gilt edges,* £3. 3*s*

Francofurti, S. Feyrabendt et S. Huter, 1567

The woodcuts are not signed, but from their style and execution there can be little doubt that they are by Jost Ammon.

8032 HOWLEGLASS, edited by Frederic Ouvry, small 4to. *with facsimile of original title and first leaf of text, and also of Gabriel Harvey's MS. note which appears at the end of the Bodleian copy, hf. Roxburghe,* 25*s* *Privately printed,* 1867

Reprinted from the existing copies of the three old English editions printed about 1550-60.

8033 **Friar Rush.** VON BRVODER RAUSCHEN, und was wunders er getriben hat in einem Closter, dar in er syben iar sein zeit vertriben uud gedienet hat in eins kochs gestalt, sm. 8vo. *vellum paper, woodcut on title, only* 50 *copies reprinted from the excessively rare edition of Strasburg,* 1515, 15*s* *Wien,* 1835

With an interesting preface by Ferd. Wolff and Stephen Endlicher upon the various versions and editions. This amusing story of the Devil, who under the name of Friar Rush, enters a convent, and in a variety of circumstances sets all the monks by the ears and turns everything topsy-turvy, exists in English, in Danish, and in German. It is reprinted in Thoms' Early English Prose Romances.

8034 **Marcolphus.** BERTOLDINO. L'Dsgrazi d'Bertuldin dalla Zena, miss' in rima [Bulgnesa] da G. M. B. small 4to. 8 *etchings and woodcut portrait, bds.* 5*s* *Bologna,* 1736

Giulio Cesare Croci wrote the prose story of Bertoldo from the old folk-book of Marcolfus in the sixteenth century. It became so popular in Italy that he wrote continuations in the lives of Bertoldin and Cacasenno, which were all amalgamated and versified in Italian, and translated into various dialects in the last century.

8036 BERTOLDO. Historia de la vida, hechos, y astucias sutilisimas de Bertoldo, la de Bertoldino, y la de Cacaseno, traducida por Bartolome, sm. 8vo. *many rude woodcuts, vellum*, 6*s*
Barcelona, 1788

This is a translation of the old Italian prose stories.

8037 ——— Πανουργίαι ὑψηλοτάται, 12mo. *a modern Greek version, with rude woodcuts, hf. bd.* 5*s* *Enet.* 1803

8038 **Munchausen** (Baron) Gulliver revived, or the Vice of Lying properly exposed, containing singular travels . . . and adventures, 20 *plates*, 1793—Sequel to the Adventures, FIRST EDITION, *plates*, 1792—together 2 vols. 12mo. *fine copies, the plates mounted on linen, calf extra, gilt edges, by Riviere*, £5. 5*s* 1793-92

These two volumes form the first complete edition of Baron Munchausen's Travels; a remarkable book which, although subsequent in date to the period which has been adopted for a limit in this catalogue, abounds however with so many reminiscences of the grotesque fiction of an earlier time, that it commands a place here.

First published in English, at London, in 1785, by the Hanoverian Raspe (the learned author of a book on gems), who derived the materials partly from his recollection of an old Baron of Münchhausen who had served in Russia, partly from the popular stories of his native country, and partly from the wonderful fictions known to older literature.

The sequel, which, like most other sequels, is very inferior to the original work, was written as a satire upon Bruce's travels.

8039 **Rodomuntadas** Castellanas, Recopiladas de los Cõmentarios de los muy aspantosos, terribles, & invincibles, Capitans, Metamoros, Crocodillo y Rajabroqueles, 12mo. *uncut, very scarce*, £2. 2*s*
Bilbo, s. a. (*circ.* 1640)

A very curious little volume, in which the *gabes* of old Frankish champions and the "prave orts" of mighty Pistol are out-Heroded.

TABARIN, Œuvres—*see ante* No. 7753.

8040 MILLER'S Jests: or the Wit's Vademecum, Collection of the most brilliant Jests, Bon-Mots, and pleasant short stories in the English Language, small 8vo. *new edition, portrait, calf neat*, 21*s*
London, W. Lane (? 1780)

8041 SHAKSPEARE'S Jest Book (edited by S. W. Singer), 3 parts in 1, 8vo. *red morocco extra, gilt edges*, £3. *Chiswick*, 1814-15-16

This is the complete collection; Tales and Quicke Answers printed about 1530; the CX Merry Tales printed about 1520, and considered the first English Jest Book; and the Supplement to the CX Tales, consisting of new Stories from an edition of 1567.

X. NATIONAL LEGENDS, FOLK-TALES.

8042 KEIGHTLEY (Thomas) Fairy Mythology, illustrative of the romance and superstition of various countries, 2 vols. 12mo. *plates and cuts, maroon morocco extra, gilt edges*, 24*s* 1828

8043 ——— the same, 2 vols. 12mo. *hf. bd.* 10*s* 1833

8044 LALANNE (Lud.) Curiosités des Traditions, des Mœurs, et des Légendes, 12mo. *hf. bd.* 2*s* 6*d* *Paris*, 1847

8045 SCHWARTZ (F. L. W.) Sonne, Mond, und Sterne: zur Mythologie und Culturgeschichte der Urzeit, 8vo. *sd.* 3*s* 6*d* *Berlin*, 1864

German:

8046 BIRLINGER (Ant.) aus Schwaben: Sagen, Lieder, etc. 2 vols. sm. 8vo. *sd.* 7*s* 6*d* *Wiesbaden*, 1874

8047 DOBENECK, des deutschen Mittelalters Volksglauben und Heroensagen, 16mo. *calf gilt*, 4*s* *Berlin*, 1815

8048 EISEL (Robert) Sagenbuch des Voigtlandes, 8vo. *cloth*, 4*s* 6*d* *Gera*, 1871

8049 GRIMM (Jacob) Deutsche Mythologie, 2 vols. in 1, 8vo. 50 *and* 1217 *pp. cloth*, 7*s* 6*d*; or, *hf. morocco neat*, 10*s* *Göttingen*, 1844

8050 ——— derselben dritte Ausgabe, 2 vols. 8vo. *hf. bd.* 12*s* 1854

8051 GRIMM (die Brüder) Deutsche Sagen, 2 vols. 8vo. *bds.* 15*s* *Berlin*, 1816-18

8052 ——— Kinder und Hausmärchen, 2 vols. 12mo. *cloth*, 4*s* 6*d* *Göttingen*, 1843

8053 HARTMANN (Herm.) Bilder aus Westfalen: Sagen, Gebräuche, Volksaberglaube, 12mo. *cloth*, 2*s* 6*d* *Osnabrück*, 1871

8054 HENNINGS (K.) Sagen und Erzählungen aus dem hannoverschen Wendlande, 16mo. *cloth*, 2*s* *Lüchow*, 1864

8055 HERRLEIN, die Sagen des Spessarts, 12mo. *sd.* 2*s* *Aschaffenburg*, 1851

8056 HERTZ (Wilh.) Deutsche Sage im Elsass, 8vo. *sd.* 4*s* *Stuttg.* 1872

8057 KEHREIN (Jos.) Volkssprache und Volkssitte in Nassau, 3 vols. sm. 8vo. *sd.* 7*s* 6*d* *Bonn*, 1872

8058 KOHLRUSCH, Schweizerisches Sagenbuch, nach mündlichen Ueberlieferungen, etc. 8vo. *hf. morocco*, 5*s* *Leipzig*, 1854

8059 KUHN (Adalb.) Sagen, Gebräuche, und Märchen aus Westfalen, 2 vols. in 1, 8vo. *cloth*, 5*s* *Leipzig*, 1859

8060 KUHN und SCHWARTZ, Norddeutsche Sagen, Märchen, und Gebräuche aus Meklenburg, Pommern, etc. 8vo. *cloth*, 5*s* *Leipzig*, 1848

8061 MANNHARDT, Germanische Mythen, 8vo. *hf. morocco, gilt top*, 10*s* *Berlin*, 1858

8062 MEIER (Ernst) Deutsche Volksmärchen aus Schwaben, square 12mo. *cloth*, 3*s* 6*d* *Stuttgart*, 1863

8063 MÜLLENHOFF, Sagen, Märchen, und Lieder der Herzogthümer Schleswig, Holstein, und Lauenburg, 8vo. *cloth*, 5*s* *Kiel*, 1845

8064 NIEDERHÖFFER, Mecklenburg's Volkssagen, 4 vols. in 2, square 12mo. *cloth*, 7*s* 6*d* *Leipzig*, 1857

8065 REINSBERG-DÜRINGSFELD, das Festliche Jahr: in Sitten, Gebräuchen, etc. der german. Völker, sm. 8vo. 130 *woodcuts, cloth*, 4*s* 6*d* *Leipzig*, 1863

8066 ——— Fest-Kalender aus Böhmen . . . . zur Kenntniss der Volkslebens und Volksglaubens, 8vo. *hf. vellum*, 5*s* *Prag*, 1864

8067 SAGEN und Geschichten aus der Vorzeit von Halberstadt, dem Harze, etc. 12mo. *plates, sd.* 3*s* 6*d* *Halberstadt*, 1847

8068 SCHNELLER (Chr.) Märchen und Sagen aus Wälsch-Tirol, 8vo. *sd.* 3*s* 6*d* *Innsbruck*, 1867

8069 SCHÖPPNER (A.) Sagenbuch der Bayerischen Lande, aus dem Munde des Volkes, etc. 3 vols. large 8vo. *sd.* 15*s* *München*, 1874

8070 SCHULENBURG, Wendische Volkssagen und Gebräuche aus dem Spreewald, 12mo. *sd.* 2*s* 6*d* *Leipzig*, 1880

GERMAN—*continued.*

8071 SEIFART (K.) Sagen, Märchen, und Gebräuche aus Hildesheim, 12mo. *cloth*, 3*s* *Göttingen*, 1854

8072 SEPP'S Altbayerischer Sagenschatz, sm. 8vo. *woodcuts, sd.* 4*s* 6*d* *München*, 1876

8072* SIMROCK (Karl) die deutschen Volksbücher gesammelt und wiederhergestellt, 10 vols. in 5, 12mo. *numerous woodcuts, hf. calf gilt*, 25*s* *Frankfurt a. M.* 1845-64

8073 STÖBER, Elsässisches Sagenbuch, und Volksbüchlein, 2 vols. 8vo. *cloth*, 7*s* 6*d* *Strassburg*, 1842

Chiefly in poetry, partly modern compositions, partly old folk-songs. Some are in the Strassburg dialect. The second half of the Volksbüchlein contains prose stories.

8074 TETTAU und Temme, die Volkssagen Ostpreussens, Litthauens, und Westpreussens, sm. 8vo. *sd.* 4*s* *Berlin*, 1837

8075 VERNALEKEN, Mythen und Bräuche des Volkes in Oesterreich, 8vo. *sd.* 3*s*; *cloth*, 4*s* *Wien*, 1859

8076 WOLF (J. W.) Deutsche Märchen und Sagen, 8vo. 3 *plates, sd.* 4*s* *Leipzig*, 1845

Netherlandish, Frisic:

8077 MONE (F. J.) Uebersicht der niederländischen Volks-literatur älterer Zeit, 8vo. *bds.* 5*s* *Tübingen*, 1838

8078 WOLF (J. W.) Niederländische Sagen, 8vo. *frontispiece, hf. bd.* 7*s* 6*d* *Leipzig*, 1843

8079 HANSEN'S Friesische Sagen und Erzählungen, 12mo. *cloth*, 2*s* *Altona*, 1858

Scandinavian:

8080 ANDERSON (R. B.) Norse Mythology; or the Religion of our forefathers, containing all the myths of the Eddas systematized and interpreted, with introduction, vocabulary, and index, by R. B. Anderson, sm. 8vo. *cloth*, 10*s* *Chicago*, 1879

An excellent account ranging over the whole extent of ancient Teutonic mythology as revealed in its oldest literary exposition in the Icelandic language. The translations and summaries are particularly useful; but the interpretation is somewhat too much in the meteorological style.

8081 ARNASON. Icelandic Legends collected by Jon Arnason, translated by G. E. J. Powell and Eirikr Magnusson, *second series*, 8vo. *two woodcuts* (pub. 21*s*), *cloth*, 12*s* 1866

8082 ASBJÖRNSEN og MOE, Norske Folkeeventyr fortalte, square 12mo. *hf. calf*, 4*s* 6*d* *Christiania*, 1852

8083 BRUNN (Holger) Gamle Danske Minder, Skildringer og Sagn om Byer, Kyrker og Klostre, etc. 3 vols. 12mo. *cloth*, 7*s* 6*d* *Kjöb.* 1869

8084 EDDA SÆMUNDAR hinns Froda; Edda Rhythmica seu antiquior vulgo Sæmundina dicta: Carmina mythico-historica de Volsungis, Budlingis, et Niflungis vel Giukungis, etc. *Islandice et Latine*, cum notis, glossariis, 3 vols. 4to. *facsimiles of MSS.*, *calf gilt*, £3. 10*s* *Hafn.* 1787-1828

Edited by some of the most distinguished specialists of the period.

Contents of Vol. I: Vafthrudnismal, Grimnismal, För Skirnis, Harbarz Liod, Hymis-Qvida, Aegisdrecka, Thryms Qvida, Hrafna-Galdr Odins, Vegtams Qvida, Alvis Mal, Fiöl-Svinns Mal, Hyndlv-Liod, Solar-Liod; also a Life of Sæmund by Arnas Magneas, and a Glossary of 300 pp. Vol. II contains the Völundar-Qvida, Haddingia Skata, Hundingsbana, Fafnisbana, Helreid Brynhildar, Gudrunar Qvida, Oddrunar-Gratr, Atla-Qvida in Grænlenzka, Atla-

SCANDINAVIAN—*continued.*

mal, Hamdis-mal, Gudrunar-Hvavt, Grou-Galdr; with a Glossary; and Vol. III is almost entirely occupied with a large and important "Lexicon priscorum Borealium Theosophicæ Mythologiæ," and a "Calendarium gentile."

8085 EDDA Sæmundar: Collectio carminum veterum Scaldorum Sæmundina, quam ex recensione Rask curavit Afzelius, 8vo. *portrait of Rask, cloth*, 5*s* *Holmiæ*, 1818

8086 DEN ÆLDRE EDDA, *Oldnorsk*, udgivet af Munch, 8vo. *sd.* 3*s* *Christiania*, 1847

8087 PHILOSOPHIA antiquissima Norvego-Danica: Wöluspa, *Isl. et Lat.* cum notis [Gudm. Andreæ], sm. 4to. *Ed. Princ. sd.* 7*s* 6*d* *Hafn.* 1673

8088 SÆMUND den Vises Edda, öfversatt (*svensk*) af Afzelius, 8vo. *bds.* 2*s* 6*d* *Stockholm*, 1818

8089 THE YOUNGER EDDA, also called Snorre's or the Prose Edda, in English, with Vocabulary, by R. B. Anderson, sm. 8vo. *cloth*, 8*s* 6*d* *Chicago*, 1880

8090 ETLAR (Carit) Eventyr og Folkesagn fra Jylland, 12mo. *hf. russia*, 4*s* 6*d* *Kjöb.* 1847

8091 FAYE (A.) Norske Folkesagn, 12mo. *cloth*, 3*s* 6*d* *Christiania*, 1844

8092 HYLTEN-CAVALLIUS och Stephens, Svenska Folk-sagor och Æfventyr, Vol. I, 8vo. *hf. bd.* 7*s* 6*d* *Stockholm*, 1844

8093 MAURER, Islandische Volkssagen der Gegenwart, nach mündlicher Ueberlieferung verdeutscht, 8vo. *sd.* 3*s* 6*d*; *half morocco*, 5*s* *Leipzig*, 1860

8094 SNORRO STURLESON, the Heimskringla, or Chronicle of the Kings of Norway, translated from the Icelandic, with a preliminary dissertation by Samuel Laing, 3 vols. 8vo. *cloth, scarce*, £2. 10*s* 1844

Full of snatches of popular ballads, and recounting the details of Odinic mythology.

8095 THIELE (J. M.) Danmarks Folkesagn, 2 vols. 8vo. *bds.* 10*s* *Kiöbenh.* 1843

Gaelic, Irish:

8096 CAMPBELL (J. F.) Popular Tales of the West Highlands, orally collected with a translation (*Gaelic and English*), 4 vols. 12mo. *cuts, cloth gilt*, 36*s* *Edinburgh*, 1860-62

8097 GRIMM (Brüder) Irische Elfenmärchen, uebersetzt [aus Croker's Fairy Legends], 12mo. *hf. calf*, 4*s* *Leipzig*, 1826

French:

8098 PRADÈRE (O.) la Bretagne Poétique: traditions, mœurs, coutumes, chansons, légendes, etc. 8vo. *sd.* 3*s* 6*d* *Paris*, 1872

8099 MONNIER et VINGTRINIER, Croyances et Traditions populaires recueilles dans la Franche Comté, le Lyonnais, etc. 8vo. *sd.* 7*s* 6*d* *Lyon*, 1874

A vast mass of valuable facts and foolish etymologies.

Italian:

8100 GONZENBACH (Laura) Sicilianische Maerchen, aus Volksmund gesammelt, square 8vo. *plate, cloth*, 6*s* *Leipzig*, 1870

Greek, Albanian, Romanian:

8101 HAHN'S Griechische und Albanesische Märchen übersetzt, 2 vols. in 1, square 12mo. *coloured frontispieces, cloth*, 6*s* *Leipzig*, 1864

8102 SCHOTT'S Walachische Märchen, 8vo. *cloth*, 3*s* 6*d* *Stuttgart*, 1845

Slavonic, Esthonian:

8103 WENZIG, Westslawischer Märchenschatz, ein Charakterbild der Böhmen, Mährer, und Slowaken, sm. 8vo. *hf. bd.* 5*s* *Leipzig*, 1857

8104 BOECLER, der Ehsten abergläubische Gebräuche, Weisen, und Gewohnheiten—Kreutzwald und Neus; Mythische und Magische Lieder der Ehsten—2 vols. in 1, 8vo. *hf. calf*, 7*s* 6*d* *St. Petersburg*, 1854

Polynesian:

8105 GREY (Sir George) Polynesian Mythology and ancient traditional History of the New Zealand Race, sm. 8vo. *woodcuts, cloth*, 18*s* 1855

XI. POPULAR BALLADS AND SONGS.

English:

8106 A COLLECTION OF OLD BALLADS, corrected from the best and most ancient copies extant, with Introductions, 3 vols. 12mo. 45 *plates* (*including that of the Swimming Lady*), *russia gilt*, £7. 7*s* 1727-26-25

8107 ——— the same, 3 vols. 12mo. *fine* TALL *copy, almost uncut, with all the* 45 *plates, calf*, £8. 8*s* 1727-8

This is an excellent collection, representing very fairly the popular ballads of old England; although some are the compositions of a later date. They are on the whole less historical and less poetical than the ballads comprised in the Romanceros of Spain.

8108 EVANS'S COLLECTION. OLD BALLADS, historical and narrative, with some of modern date; now first collected and reprinted from rare copies, with notes, 4 vols. 12mo. FIRST EDITION, *bright gilt calf*, 36*s* *T. Evans*, 1777-84

8109 HALLIWELL (J. O.) The Nursery Rhymes of England, collected chiefly from oral tradition, 12mo. *woodcuts, cloth*, 15*s* 1844

8110 PERCY'S (Thos.) RELIQUES OF ANCIENT ENGLISH POETRY: consisting of old heroic Ballads, Songs, and other pieces of our earlier Poets, 3 vols. 12mo. FIRST EDITION, UNCASTRATED, *frontispiece, calf*, £2. 2*s* 1765

8111 BISHOP PERCY'S FOLIO MANUSCRIPT. Ballads and Romances; Loose and Humourous Songs, edited by J. W. Hales and F. J. Furnivall, assisted by Prof. Child and W. Chappell, 4 vols. in 7 parts, 8vo. *sd.* £2. 2*s* *Early English Text Society*, 1867-68

"This is a faithful reprint (and fortunately not an expurgated one) of the celebrated manuscript which formed the foundation of Bishop Percy's famous *Reliques of Ancient English Poetry*, a work the value of which is lessened by numerous alterations and supposed improvements by that eminent scholar in many of the originals. But beyond this, the manuscript contains much valuable matter *nowhere else to be found.*"

"This precious manuscript contains 196 pieces (some fragments), in nearly 40,000 lines, and is in a hand of James I's reign. The list of its contents shows how many unprinted Ballads and Romances it contains—for what Percy printed of the manuscript must be considered unprinted for our purpose."

Editor's Preface.

8112 MAID EMLYN. THE NEW NOTBORUNE MAYD. The Boke of Mayd Emlyn (*reprinted from the original editions*), 4to. black letter, *woodcuts, hf. bd.* £3. 3*s* *London, John Skot* (*cir.* 1520), 1820

Scottish:

8113 BUCHAN (Peter) Ancient Ballads and Songs of the North of Scotland, hitherto unpublished, with notes, 2 vols. sm. 8vo. *portrait, bds.* 30*s* *Edinburgh*, 1828

8114 CHAMBERS (Robert) Scottish Ballads, 1 vol.; Scottish Songs, 2 vols.; together 3 vols. post 8vo. *calf gilt*, 30*s* *Edinburgh*, 1829

8115 CUNNINGHAM (Allan) Songs of Scotland, ancient and modern, with introduction and notes, 4 vols. sm. 8vo. *bds.* £2. 2*s* 1825

8116 GILCHRIST (John) Collection of Ancient and Modern Scottish Ballads, Tales, and Songs, with notes, 2 vols. sm. 8vo. *bds.* 24*s* *Edinb.* 1815

8117 HERD (David) Ancient and Modern Scottish Songs, Heroic Ballads, etc.—a page for page reprint of the 1776 edition, with memoir by Sidney Gilpin, 2 vols. 8vo. *cloth*, 18*s* *Edinburgh*, 1870

8118 JAMIESON (Robert) Popular Ballads and Songs, from tradition, MSS. etc. with translations of similar pieces from Danish, 2 vols. 8vo. *hf. calf*, 18*s* *Edinb.* 1806

8119 LAING (D.) Select Remains of the early POPULAR POETRY of Scotland, complete, *with the suppressed fourth leaf of "ane Ballat of Matrymonie,"* sm. 4to. *calf gilt*, £6. *Edinb.* 1822

8120 ——— another copy, sm. 4to. *with the fourth leaf of "ane Ballat of Matrymonie," half morocco, uncut*, £7. 1822

8121 ——— the same, sm. 4to. *with the suppressed leaves to* "TALE OF RALF COLYEAR," *in addition to that mentioned above, cloth, presentation copy to Geo. Chalmers*, £8. 8*s* 1822

Only 108 copies printed, of which many were destroyed by fire.

This is a curious collection of twenty-five poetical pieces, valuable philologically, and for their sketches of manners and customs. It includes the stories of True Thomas of Ercildoune, Orfeo and Heurodis, the Awntyrs of King Arthur, the Nine Worthies, etc.

8122 MONTGOMERY (Alexander) Poems [edited by David Laing]: with biographical notices by David Irving, small 8vo. *green morocco extra, rough gilt edges*, £3. 3*s* *Edinburgh*, 1821

As the writer of the Cherry and the Slae, and part author of the Flyting with Polwart, Montgomery is entitled to a place here. He is supposed to have died soon after 1605.

8123 [PINKERTON] ANCIENT SCOTTISH POEMS, published from the MS. Collections of Sir Richard Maitland of Lethington, with notes and glossary (by Pinkerton), 2 vols. 12mo. *calf*, 20*s*; or *in old red morocco*, 30*s* 1786

Published by the celebrated and quarrelsome John Pinkerton. The first three poems are: "King Hart," an allegorical poem by Gawin Douglas; Dunbar's Twa Mariit Women and the Wedo; and the tale of the Freirs of Berwik.

8124 A PLEASANT HISTORY OF ROSWALL AND LILLIAN (in Verse), *Edinburgh*, 1663, sm. 4to. *edited by D. Laing*, PRINTED ON VELLUM, *half morocco, unique*, £5. 5*s* (1822)

A pleasant story in Scottish verse, of which no edition older than 1663 is known, although the book was probably written in the fifteenth century.

SCOTTISH—*continued.*

8125 (WATSON'S) Choice Collection of comic and serious SCOTS POEMS, both ancient and modern, 3 parts in 1 vol. 12mo. *title and contents of the last part reprinted, green morocco extra, gilt edges,* £5. *Edinburgh, J. Watson,* 1706-9-11

8126 ——— Choice Collection of Comic and Serious Scots Poems, 3 parts, *Edinb.* 1713, 1709, 1711—A Specimen of a Book intituled ane compendious Booke of godly and spiritual Sangs (edited with Glossary by Lord Hailes), *ib.* 1765—in 1 vol. 12mo. *calf neat, with the autograph of John Jamieson,* £6.

The first printed collection of old Scottish popular poetry; including Christ's Kirk on the Green, the Cherry and the Slae, the Flyting of Polwart and Montgomery, the original Old-Lang-Syne, and many other that have yielded familiar and favourite expressions in the every-day speech of the people.

German and Flemish:

8127 ARNIM und BRENTANO, des Knaben Wunderhorn: alte deutsche Lieder, 3 vols. in 2, 8vo. *plates, hf. calf gilt,* 24*s* *Heidelberg,* 1808-19

8128 ERLACH (F. K. v.) die Volkslieder der Deutschen, von der Mitte des XV, bis in die erste Hälfte des XIX Jahrhunderts, 5 vols. 8vo. *hf. calf gilt,* 20*s* *Mannheim,* 1834-36

8129 BÜSCHING und von der HAGEN, Sammlung deutscher Volkslieder, mit Anhang Flammländischer und Französischer, 12mo. *with the* MUSIC, *hf. bd. uncut,* 5*s* *Berlin,* 1807

8130 ZISKA und Schottky, Oesterreichische Volkslieder, 8vo. *with the music, cloth,* 7*s* 6*d* *Pesth,* 1819

8131 OUDVLAEMSCHE LIEDEREN en andere Gedichte der XIV en XV Eeuwen, 8vo. *with the Music lithographed at the end, sd.* 7*s* 6*d* *Gent,* 1849

8132 ——— the same, LARGE PAPER, royal 8vo. *sd.* 10*s* 1849

From a MS. formerly in the Gruthuys library.

8133 OUDE VLAEMSCHE LIEDEREN, uitgegeven door J. F. Willems, imp. 8vo. *large and thick paper, with the Music of many of the songs, hf. calf, uncut,* 32*s* *Gent,* 1848

A collection made from various ancient sources.

Scandinavian:

8134 AFZELIUS, Volkssagen und Volkslieder aus Schwedens älterer und neuerer Zeit, übersetzt von Ungewitter, 3 vols. 12mo. *cloth,* 7*s* 6*d* *Leipzig,* 1742

8135 ARWIDSSON (A. I.) Svenska Fornsanger, en Samling af Kämpavisor, Folk-Visor, etc. 3 vols. sm. 8vo. *with the* MUSIC, *hf. bound,* 21*s* *Stockholm,* 1834

8136 GEIJER och AFZELIUS, Svenska Folk-Visor, fran Forntiden, 3 vols. 12mo. *hf. calf neat,* 24*s* *Stockholm,* 1814-46

8137 GRIMM (Wilh. C.) Altdänische Heldenlieder, Balladen, und Märchen übersetzt, 8vo. *cloth,* 7*s*; or, *gilt russia,* 10*s* *Heidelberg,* 1811

From the Danish collections of ballads, intituled Kämpe-viser and Elskops-viser.

8138 LANDSTAD (M. B.) Norske Folkeviser, 8vo. *pp. xx and* 872, *with the* MUSIC *of some of the ballads, hf. morocco neat,* 21*s* *Christiania,* 1853

SCANDINAVIAN—*continued.*

8139 LODBROKAR QUIDA, or the Death-Song of [Ragnar] Lodbrog, *Icelandic, English, and Latin*, with Glossary, by Johnstone—Haco's Expedition against Scotland, *Icelandic and Engl.* by Johnstone—Anecdotes of Olave the Black, *Icel. and Engl.* by Johnstone—3 vols. in 1, 12mo. *hf. bd.* 5*s* 6*d*
(*Copenhagen*) 1782-80

8140 LODBROKAR-QUIDA, *Island. et Lat. cum notis*, præside Sjöborg, exhibentibus Meurling, Rothstein, etc. in Lyceo Carol. 6 parts, 1802—RIGS MAL, præs. Sjöborg, 1801—7 parts in 1 vol. sm. 4to. *sd.* 6*s* 6*d* *Lundæ*, 1801-2

8141 UDVALGTE DANSKE VISER fra Middelalderen; efter Vedels og Syvs Udgaver og efter haandskrevne Samlinger udgivne af Abrahamson, Nyerup, og Rahbek, 5 vols. 12mo. *with the* **Music** *in the last volume, hf. bound*, 15*s* *Kjöbenhavn*, 1812-14

Spanish:

8142 DURAN, COLECCION DE ROMANCES CASTELLANOS anteriores al Siglo XVIII: Romances Moriscos, 1828—Romances Amatorios, Festivos, Satiricos y Burlescos, 1829—Cancionero y Romancero de Coplas y Canciones, etc. 1829—Romances Caballerescos é historicos, 2 vols. 1832—5 vols. 12mo. *a complete set, neatly bound*, 25*s* *Madrid*, 1828-32

8143 CANCIONERO GENERAL [de FERNANDO DEL CASTILLO]: qve contiene mvchas obras de Diuersos Autores antiguos, con algunas cosas nueuas de modernos, de nueuo corregido y impresso, sm. 8vo. *fine and perfect copy in red* MOROCCO *extra, by* BEDFORD, £42. *Anvers, Philippo Nucio*, 1573

8144 ——— another copy, *in old calf, binding detached*, £7. 10*s* 1573

"This is as rare as the Romancero of 1614, and is a book of *great* value—there being no modern reprint of it."—*J. W. B.*

This second copy is peculiar in having passed through the hands of Inquisitors for correction. It has two stamps of the Holy Office impressed on the title, and another upon the last leaf at foot of an autograph attestation, dated 1595, by Fray Pedro de Aguirre, in which he certifies having *corrected* the volume. The result of his correction was that folios 162, 163, and half of 164 were cut away, and have only been replaced in MS. by a seventeenth century hand.

The edition of 1573 contains several pieces which are not in that of 1557, so that it is indispensable even in collections where the latter is found.

There are pieces in the Valencian language included in this collection.

8145 [CANCIONERO DE ESPINOSA] FLORES DE POETAS. [Primera parte de las flores de poetas ilustres de España. Dividida en dos Libros. Ordenada por Pedro de Espinosa . . . .] sm. 4to. *first four and last four leaves wanting, vellum*, VERY RARE, £5. [*Valladolid, Luys Sanchez*, 1605]

I sold Mr. Miro's copy in 1878 for £12. 12*s*.

"Livre rare et recherché." "Es la primera y mejor antologia publicada de la epoca clasica de nuestra literatura . . . . . Sabido es que las *Flores de poetas ilustres* compiten en rareza con nuestros Romanceros; Ticknor supone ser uno de los libros mas raros en la poesia española."—*Salvá.*

This collection of Espinosa is an indispensable adjunct to the Cancionero General. Although intitled "Primera parte," no continuation was ever published.

SPANISH—*continued.*

8146 CANCIONERO DE JUAN ALFONSO de BAENA (Siglo XV) ahora por primera vez dado a luz, con notas y comentarios [por E. de Ochoa], impl. 8vo. lxxxiii and 732 pp. *with* 2 *facsimiles, hf. morocco,* 15*s* *Madrid,* 1851

Of this valuable collection of 576 Old Romances, only 500 copies were printed. The introduction comprises an Essay on Castilian Poetry during the 14th and 15th centuries. The notes are historical, critical, and philological, and the work concludes with a glossary of obsolete words.

8147 CANCIONERO de JUAN ALFONSO DE BAENA, publicado por Fr. Michel, con las notas de la edicion de Madrid 1851, 2 vols. fcap. 8vo. (sells 12*s*, *sd.*), *hf. morocco,* 7*s* 6*d* *Leipzig,* 1860

8148 CANCIONERO DE ROMANCES, en que estan recopilados la mayor parte de los Romances Castellanos, que hasta agora se han compuesto, nueuamente corregido, emendado, y añadido en muchas partes, 16mo. *very fine copy in blue morocco super extra, gilt marbled edges, by Trautz-Bauzonnet,* £36.

Anvers, Martin Nucio, 1555

EXTREMELY RARE. "Clemencin, en el tom. I del Quijote, pag. 199 califica esta edicion de *libro rarisimo.*"—*Salvá.*

Ten editions were printed between 1550 and 1626, all of which are now singularly scarce. It seems that the edition of 1555 is the first complete one, and therefore superior in importance to all the rest.

8149 LOCKHART (J. G.) Ancient Spanish Ballads, historical and romantic, translated, 4to. *best edition, illustrated with ornamental titles in gold and colours, and elegant borders, by Owen Jones, also numerous fine plates and woodcuts, red calf,* 30*s* 1842

8150 ——— the same, 4to. *cloth,* 20*s* 1859

8151 POESIAS ESCOGIDAS de nuestros CANCIONEROS y ROMANCEROS antiguos [publicadas por Ramon Fernandez], 2 vols. sm. 8vo. *hf. calf gilt,* 7*s* 6*d.* *Madrid,* 1796

8152 ROMANCERO GENERAL, en qve se contienen todos los Romances que andan impressos en las nueue partes de Romanceros. Aora nvevamente impresso, añadido, y emendado, small 4to. *leaf* 360 *in facsimile, fine large copy, olive morocco extra, gilt edges, by Bedford,* £60.

Medina del Campo, Por Iuan Godinez de Millis. A costa de Pedro Ossete y Antonio Cuello libreros de Valladolid, 1602

FIRST KNOWN EDITION of the Romancero General, and EXCESSIVELY RARE. There is no copy in the Huth library. We cannot take into account the volume which Salvá once saw, in which the title and end were wanting, but to which a MS. title (believed by Salvá to be spurious) had been added, dated 1599; notwithstanding that Salvá himself believed it to be assignable to the year 1600, at which date it is supposed that the Romancero General was first printed.

Colonel Stanley's copy fetched £63, and no perfect copy has since appeared for sale. Salvá described the copy in his collection as the only perfect copy of whose existence he was aware; and states that the one he had seen in the British Museum wanted four leaves.

8153 ROMANCERO GENERAL, en que se contienen todos los Romances que andan impressos. Aora nvevamente añadido y enmendado [por Pedro FLORES], stout sm. 4to. **First Edition** *of*

SPANISH—*continued.*

the complete Romancero General with all its thirteen parts, a good and perfect copy, in old red morocco, from Mr. G. Smith's library, £40. *Madrid, Iuan de la Cuesta,* 1604

8154 ROMANCERO GENERAL, sm. 4to. *last three leaves in facsimile, fine copy in vellum,* £20. 1604

8155 ROMANCERO GENERAL . . . . emendado por Pedro Flores, stout small 4to. *reprinted page for page from the edition of* 1604, *title and leaves of table mended, otherwise a fine copy in red morocco extra, by Bedford,* £30. *ib.* 1614

8156 ——— the same, sm. 4to. *the four preliminary leaves in MS. and the last five leaves of table wanting, russia gilt,* £7. 10*s* 1614

VERY RARE. The previous edition of 1602, which fetched £63 at Colonel Stanley's sale, contained only nine parts, while the present has thirteen. A copy of the edition of 1604 fetched 895 fr., Debure; and good copies of these Romanceros, the choicest and rarest productions of the ballad literature of old Spain, are daily rising in value.

This volume contains a most curious assemblage of rare old Spanish ballads, and has always been highly esteemed by the literati of Spain. In the collection are included thirty-two ballads relating to the Cid, twelve of which are said not to be found even in Escobar.

8157 ROMANCERO GENERAL, ó coleccion de Romances Castellanos anteriores al siglo XVIII, recogidos . . y anotados por Agustin Duran, 2 vols. roy. 8vo. *hf. bound, very neat,* 25*s*
Madrid, M. Rivadeneyra [*Biblioteca de Autores Españoles*], 1849-51

8158 SEGVNDA PARTE DEL ROMANCERO GENERAL, y Flor de diuersa Poesia. Recopilados por Miguel de Madrigal, sm. 4to. *red morocco extra, by Bedford,* £50.
Valladolid, Luis Sanchez, 1605

RARER THAN ANY EDITION OF THE FIRST PART, says Salvá, because it was only once printed. There is no copy in the Huth library. It should accompany either the 1604 or the 1614 edition of the first part, as the 1602 edition only contains nine instead of thirteen books.

8159 ROMANCERO historiado con mucha variedad de glosas y sonetos por LUCAS RODRIGUEZ [con prologo de J. Nuñez de Prado], 12mo. *rude woodcuts in facsimile from the original edition of* 1585, *Spanish morocco extra, gilt edges,* 25*s* 1875

There were four editions between 1579 and 1585 of this Romancero, one of the rarest Spanish books of the sixteenth century. Many of the Romances are the genuine unadulterated ballads of antiquity; others are modified to the taste of the editor's time.

8160 SEPULVEDA (Lorenço de) ROMANCES nvevamente sacados de historias antiguas de la Cronica de España. . . . . Van añadidos muchos nũca vistos, compuestos por vn cauallero Cesario . . . 12mo. *fine copy in red morocco super extra, gilt edges, by Bauzonnet-Trautz, from the Yemeniz library,* £24.
Anvers, Philippo Nucio, 1566

BEST EDITION; not in the Salvá collection, and EXTREMELY RARE.

8161 ROMANCES nvevamente sacados de Historias antiguas de la Cronica de España compuestos por Lorenço de SEPULVEDA. Añadiose el Romance de la Conquista de Africa 1550 y otros

SPANISH—*continued.*

diversos, *very fine copy in blue morocco extra, gilt edges, by Simier, with the arms of Lord Stuart de Rothesay in gold on sides,* EXTREMELY RARE, £12. 12*s* *Anvers,* 1580

This curious and interesting volume contains 159 Romances; among which are the Historia de los Infantes de Lara; Romance del Conde Saldanha; XXXV Romances del Cid; Romances del Conde Fernan Gonçales; Romances de don Sancho, Don Alfonso, Rodrigo, Pyramo y Thysbe, Ecuba y Paris, Jason, Theseo, &c. &c.

8162 COLECCION DE ROMANCES VARIOS en pliegos sueltos, juntados en 2 vols. sm. 4to. *a collection of* 211 *ballads and villancicos, most of them with woodcuts, hf. bd.* £15.
Sevilla, Malaga, Madrid, etc. about 1720-1820

Such a large collection of Spanish chap-books is extremely rare and interesting. The productions of the catchpenny presses of the last century are already very scarce; as most of those gems of street-literature were soon and easily destroyed.

8163 ROMANCES, VILLANCICOS, SEGUIDILLAS, RELACIONES HISTORICAS, JOCO-SERIAS, MISTICAS Y CURIOSAS, COPLAS DIVINAS, etc. A collection of 124 pieces, the greater part in Spanish with some in the VALENCIAN DIALECT, and illustrated with curious woodcuts, composed by Juan Perez de Montalvan, Eugenio Gerardo Lobo, Juan Cabeza, Pedro Calderon de la Barca, Antonio Enriquez Gomez, Juan Garcia Valeros, Augustin Moreto, Juan Bautista Diamante, Fernando Zarale, Tirso de Molina, Lucas del Olmo Alfonso, Simon de Roxas, Joseph Garcia, Juan de Olmedo, Bernardo Delos, Pedro Sanchez, Alonso de Castilla, Marcos Brizuela, and other authors—in 1 stout vol. sm. 4to. *vellum, very rare and curious,* £5.
Madrid, Valencia, Sevilla y Salamanca, 1758-60

8164 A COLLECTION of more than 200 different POPULAR ROMANCES, Satires, Comic Songs, etc. *in Spanish and some in local dialects, with curious woodcuts on the title,* sm. 4to. *sd.* £2. 5*s*
Cordoba (Rodriguez), Valencia, Cadiz, etc. 1791-1841

A very curious collection, giving a lively picture of the intellectual state of the Spanish people at the end of the XVIII and the beginning of the XIX century. It would be very difficult to bring together another collection so complete as the above, these little tracts being seldom saved from destruction.

Oriental:

8165 HAMASA, die ältesten arabischen Volkslieder, von Abu Temmam; *Deutsch,* von Rückert, 2 vols. 8vo. MOROCCO *extra, gilt edges,* 18*s*
Stutt. 1846

This famous work is a collection of the popular Songs of the Arabs, previous to and for a couple of centuries after the establishment of Islamism.

XII. HEROIC AND BURLESQUE EPICS; HISTORICAL AND ROMANTIC POEMS.

Argonautica:

8166 **Apollonii Rhodii** Argonautica, *Græcè*, **Editio Princeps**, *Florent. L. F. Alopa*, 1496—ORPHEI ARGONAUTICA et HYMNI, etc. *Græcè*, **Editio Princeps**, *Florent. impensa Philippi Junte* MCCCCC —2 vols. in 1, sm. 4to. *old calf, beautiful large copies, with the autograph of Lord Sunderland on the titles*, £45.

Both these editiones principes are very rare. For a full description see Bib. Spenc. I, 188.

8167 **Orpheus.** ΟΡΦΕΩϹ. ΑΡΓΟΝΑΥΤΙΚΑ. [Argonautica et Hymni, etc.] *Græce*, sm. 4to. **Editio Princeps**, *red morocco extra, gilt edges, by* BEDFORD, £21.

Florentie, impensa Philippi Iũte bibriopole, M.ccccc. (1500)

"PREMIÈRE ÉDITION, fort belle, correcte, et très-rare."—*Brunet.*
The Duke of Grafton's copy fetched £29.

——— *see also under* Orpheus *and* Valerius Flaccus.

8168 **Apollonii Rhodii** Argonautica, antiquis unà & optimis cum commentariis, *Græcè*, EDITIO ALDINA, 12mo. *old calf, fine large copy, rare*, £2. *Venet. in ædibus Aldi*, 1521

"Cette édition est belle, et très-rare."—*Renouard.*

ARIOSTO'S Orlando—*see* Charlemagne Romances.

8169 **Barahona de Soto** (Luys) Primera Parte de la ANGELICA . . . . con aduertimientos . . . . y Summarios . . . . por Pedro Verdugo de Sarria, sm. 4to. *blue morocco, gilt edges*, VERY RARE, £36. *Granada, Hugo de Mena a costa de Joan Diaz*, 1586

"The first twelve cantos were published in 1586, and received by the men of letters of that age with an extraordinary applause which has continued to be echoed and re-echod down to our own times."—See *Ticknor*, Vol. II, p. 482, ed. 1863. No continuation was ever printed.

"C'est à propos de ce livre, qu'il appelle *les larmes de l'Angélique*, que Cervantes, dans son *Don Quichotte*, fait dire au curé: 'Ah; je verserais toutes les miennes si j'avais fait brûler un tel livre, car son auteur fut un des fameux poëtes nonseulement d'Espagne, mais du monde entier.' C'est un poëme chevaleresque en deux chants. Gallardo, dans son *Essai d'une bibliotheque espagnole*, dit: 'L'*Angelica* de Barahona est le premier poëme original dans le goût de l'*Orlando* que nous ayons en castillan, et ce volume est devenu si rare que c'est à peine si en Espagne on se souvenait de son titre exact.'"

BARBOUR—*see* Bruce.

8170 **Blarrorivo** (Petri de) INSIGNE NANCEIDOS OPUS de BELLO NANCEIANO, sm. folio, *numerous spirited woodcuts of Battles, fine copy, ruled, in old blue morocco, gilt edges, by Derome le jeune, with his ticket*, £10. 10*s* *In Pago D. Nicolai de Portu*, 1518

One of the earliest books printed at St. Nicholas du Port, and of considerable rarity. Roscoe's copy sold for £9. 9*s*, and the above, which was Bindley's, in Mr. Roupell's sale for £8. 15*s*.

An epic on Charles the Bold, to whom, although conquered by a gallant

foe, the author's sympathies inclined. In the opening line he reveals his purpose to write the

Prælia magnanimum quæ te fregere leonem,

the lion being the great Duke of Burgundy, of whom at the end (when his horse sinks in the morass) the poet says

Sic jacet ille ducum dux bello maximus, unda
Naufragus in parva.

8171 **Boccaccio.** PHILOSTRATO de l'amorose fadige di Troilo, etc. sm. 4to. *old calf*, £2. 5*s* *Maestro Luca* (*Venet. circ.* 1480)

FIRST EDITION. "This is doubtless a very rare book," says Dibdin in his description of the Spencer copy (VII, p. 50). The word *Finis* on the last page is followed by a bastard-sonnet, which eulogizes all the arts so as to arrive at that of typography,—

meritan glimpressori un nobil segio
tra quali maestrò Luca porta il vanto . . .

This poem on the loves of Troilus and Chryseis was written by Boccaccio when his lady-love left Naples; and the amorous scenes described so warmly and so sweetly were probably pictures from his own career. The name of Chryseis is here transformed to Griseida; in Shakespeare's play it became Cressida.

8172 BOCCACCIO, LA THESEIDA . . . da Messer Tizzone Gaetano di Pofi diligentemente rivista, sm. 4to. *woodcut title, old calf, gilt edges*, £2. 10*s* *Vinegia, Girolamo Pentio da Lecco*, 1528

A RARE EDITION. Hibbert's copy sold for £6. 6*s*, and Heber's for £6. 12*s*.

The dedicatory epistle of the editor is well worth reading. It is followed by the author's dedication to his lady "Fiammetta," in which he sums up the story. It is the "Knight's Tale" of Chaucer.

8173 **Borja** (Francisco de) *Principe de Esquilache*, NAPOLES RECUPERADA por el rey Don Alonso, poema heroico, sm. 4to. *large and fine copy in the original limp vellum*, 12*s* *Amberes*, 1658

8174 **The Bruce and Wallace.** The Bruce or the metrical History of Robert I, King of Scots, by Master John Barbour; Wallace, or the life and acts of Sir William Wallace, by Henry the Minstrel; edited with notes by John Jamieson, 2 vols. 12mo. *cloth*, 12*s* *Glasgow*, 1869

8175 BARBOUR (John) [The Actes and Life of the most victorious Conquerour, Robert Bruce, King of Scotland], small 8vo. (12mo.), black letter, *without title and eighth leaf of preliminary matter, vellum, extremely rare*, £8. 10*s* [*Edinburgh, Andro Hart*, 1620]

8176 BARBOUR (John) The Bruce, or the History of Robert I, King of Scotland, written in Scotish verse, with Notes and Glossary, by J. Pinkerton, 3 vols. sm. 8vo. *vignettes on titles, calf neat*, £2. 5*s* 1790

The vignettes are very elegant engravings; but indicate extraordinary ignorance of historical propriety in the delineation of arms and costume. This was the first critical edition, printed from a MS.

Barbour was the first great poet in the English language; he is not so distinctively and locally Scottish as later writers from beyond the Tweed, and he enjoys as an author some chronological priority to his contemporary Chaucer.

8177 (BLIND HARRY THE MINSTREL) Life and Acts of the most Famous and valiant Champion, Sir William Wallace, Knight of Ellerslie, Maintainer of the Liberty of Scotland (turned from the Latin of J. Blair into Scots Meeter by Blind Harry), 12mo. black letter, *morocco, gilt edges*, RARE, £7. 7*s* *Edinb. Gedeon Lithgow*, 1661

8178 BLIND HARRY. The metrical History of Sir William Wallace, Knight of Ellerslie, by Henry commonly called Blind Harry, carefully transcribed from the MS. in the Advocates' Library, 3 vols. 12mo. *frontispieces, calf*, 20*s* *Perth*, 1790

Blind Harry flourished after the middle of the fifteenth century. His poem is said to be based on materials of real historical value. This was the first edition of the veritable text.

BOIARDO'S Orlando—*see* Charlemagne's Romances.

8179 **Butler** (Samuel). Hudibras. The First Part. Written in the time of the late Wars. . . . *J. G. for Richard Marriot* . . . 1663 —Hudibras. The Second Part. By the Author of the First. . . . *T. R. for John Martyn*. . . . 1664—Hudibras. The Third and last Part. Written by the Author of the first and second part. . . . *Printed for Simon Miller*. . . . 1678—3 vols. small 8vo. **First Edition,** *beautiful copy in brown morocco extra, gilt edges, by Bedford*, VERY RARE, £16. 16*s* 1663-78

8180 ——— Hudibras . . . . with annotations and preface by Zachary Grey, 2 vols. 8vo. *portrait by Vertue, and plates by Hogarth, Cambridge*, 1744—Remains in Verse and Prose, *published from the original MSS.* with notes by R. Thyer, 2 vols. *London*, 1759 —together 4 vols. 8vo. *russia extra, gilt tops, uncut (of two volumes the binding is broken)*, £4. 10*s* 1744-59

Best editions. Copies in fine condition are in considerable request.

8181 ——— Hudibras, 2 vols. 8vo. LARGE PAPER, *beautiful copy in light blue morocco extra, gilt edges*, £15. 15*s* 1744

8182 ——— Hudibras (edited, with notes, by T. Nash), 3 vols. royal 4to. *beautifully printed, with fine plates, vignettes, and tail-pieces after Hogarth and others, russia extra, gilt edges, fine copy*, £7. 7*s* 1793

8183 ——— Hudibras . . . with Dr. Grey's Annotations: a new edition corrected and enlarged, 3 vols. in 6 parts, imp. 4to. LARGEST PAPER, *with* **India Proof** *impressions of the plates, bds. a splendid book*, £20. 1819

8184 ——— Hudibras, with notes by Treadway Russel Nash, 2 vols. 8vo. *numerous fine portraits, cloth*, 10*s* 1835

8185 **Camoens.** OS LVSIADAS DE LVIS de Camões. ¶ *Polo original* antigo agora nouamente impressos, small 4to. *title within woodcut border, red morocco extra, gilt edges, by Hardy-Mennil*, £18. 18*s* *Em Lisboa, por Manoel de Lyra*, 1597

"Rarisima edicion."—*Salvá.*

8186 ——— LUSIADAS, *Manoel de Lyra*, 1597—RIMAS . . . accrescentadas nesta segunda impressaõ, *Pedro Crasbeeck*, 1598—2 vols. sm. 4to. *fine copies uniformly bound in old English red morocco gilt, gilt edges, from the Sunderland library*, £32. *Lisboa*, 1597-98

The "Rimas" of 1598 is considerably rarer than the "Lusiadas" of 1597.

8187 ——— os Lvsiadas . . . commentados pelo Licenciado Manoel Correa, sm. 4to. *without signature* Y, *which is partly supplied in MS. old calf*, VERY RARE, £2. 10*s* *Lisboa, Pedro Crasbeeck*, 1613

"Machado writes: This poem (the Lusiad) was illustrated with learned notes by different authors. Manoel Correa, a great friend of Camoens, being the first; whose work Pedro de Mariz published in Lisbon, 1613, and added to it some notes, as he says, in the Prologue."

There is no copy of this rare edition in the Salvá library.

8188 CAMOENS, LUSIADAS . . . COMMENTADAS por MANUEL de FARIA i SOUSA, 4 vols. in 2, folio, *vellum, very clean copy*, £5.
Mad. Juan Sanchez, 1639

At the end of Vol. IV is the "Informacion en favor de Man. de Faria i Sousa sobre la Acusacion del Santo Oficio," etc. 35 ll. This rare work contains a mappemonde of America, several copperplate vignettes, and some woodcut heads.

8189 ——— os Lvsiadas . . . com os Argumentos do Ldo. Barreto. Com hum Epitome de sua vida—Rimas de Camoens—2 vols. in 1, 16mo. *fine copy in old calf gilt, gilt edges*, £2.
Lisboa, A. Craesbeeck, 1663

8190 ——— OBRAS . . . com os Argumentos do Lecenceado JOAO FRANCO BARRETO; & por elle emẽdadas em esta nova impressaõ, que comprehende todas as Obras, que deste insigne Autor se acharaõ impressas & manuscritas, sm. 4to. *old red morocco gilt, with gilt tooled centre ornaments, and gilt edges*, FINE COPY, £10. 10*s* *Lisboa, Ant. Craesbeeck*, 1669

The FIRST COMPLETE EDITION of the works of Camoens. It contains 4 prel. ll. including title; then "Os Lusiadas" pp. 1-376; "Index de todos os Nomes" pp. 1-78; 1 blank leaf; "Rimas" pp. 1-368; "Rimas, segunda parte," followed by "Comedias" pp. 1-207; then new title; "Terceira parte das Rimas, tiradas de varios manuscriptos por Ant. Alvarez da Cunha, *Ant. Craesbeeck*, 1668," 4 prel. ll.; pp. 1-108; and 11 ll. not numbered.

8191 ——— Obras . . . com os seus Lusiadas commentados pelo Lecenciado Manoel Correa . . . com a sua Vida por M. de Faria Severim, sm. folio, *calf*, 16*s* *Lisboa*, 1720

8192 ——— Obras, nova ediçao, 3 vols. 16mo. *numerous plates, old French olive morocco extra, gilt edges*, £3. 3*s* *Paris*, 1759

8193 ——— Obras (com sua vida), 5 vols. 18mo. *portrait and plates, bds.* 15*s* *Paris*, 1815

8194 ——— Obras completas correctas e emendadas pelo cuidado . . . de Barreto Feio e Monteiro, 3 vols. 8vo. *portrait, hf. calf*, 14*s*
Hamburgo, 1834

8195 ——— os Lusiadas (*Portugiesisch*) mit kritischer Einleitung, von Reinhardstoettner, roy. 8vo. *calf*, 10*s* *Strassburg*, 1874

8196 ——— Poesias de Camoens, que tradujo al castellano Don Lamberto Gil, 3 vols. 12mo. *sd.* 7*s* 6*d* *Madrid*, 1818

8197 CAMOENS (Luis de) The Lusiad, or Portugals Historicall Poem . . . now newly put into English by Richard Fanshawe, small folio, **First Edition**, *portraits of Camoens, Prince Henry of Portugal, and Vasco de Gama*, £4. 4*s* 1655

"In old times Fanshawe, the best because so quaint," is the verdict which Mrs. Burton passes upon this translation in her preface to Captain Burton's Lusiads. The masculine vigour of Sir Richard Fanshawe's work cannot be denied, nor the fact that it is at once an idiomatic English poem and a sufficiently close reproduction of its original.

8198 CAMOENS, the Lusiad; or the Discovery of India; an epic poem translated from the original Portuguese . . . by William Julius Mickle, 4to. (First Edition), *bds. uncut*, 20*s* *Oxford*, 1776

8199 ——— the Lusiad . . . second edition, 4to. *map and frontispiece, hf. bd. uncut*, 25*s* *ib.* 1778

8200 OS LUSIADAS (THE LUSIADS): Englished by RICHARD FRANCIS BURTON (edited by his wife, Isabel Burton), 2 vols. 12mo. *pp. xxi and* 471, *cloth, gilt tops, uncut,* 12*s* *Bernard Quaritch,* 1880

8200* ——— Vols. III, IV: Camoens, his Life and his Lusiads, a Commentary by R. F. Burton, 2 vols. 12mo, *cloth,* 16*s* 1881

Like Shakespeare, Homer, Milton, Virgil, Dante, and Cervantes, Camoens has also his votaries throughout the world. His *cultus* is not confined to the land that gave him birth nor to the geographical limits of the Portuguese Language. In many countries translators have endeavoured to reproduce the poetry of the Lusiad; and in our tongue there exist numerous versions amongst which the present one is by general admission the most vigorous and poetical, as well as the most faithful of them all. Captain Burton's work is of peculiar value for several reasons. He was attracted to Camoens by a powerful sympathy, arising from a certain similarity in the lives of the two men and in their modes of thought; and for twenty years he made the Lusiad his constant companion, drinking in, as it were, the life and spirit of his master, with whom he completely identified himself. His great mastery of the English language has enabled him to overcome the difficulties of exact and verbal reproduction, without losing the sweetness and perfume of the poetry. A few archaisms appear in the translation which, so far from seeming out of place, rather heighten the force and effect of the English poem. It is a work which must add a new and glorious wreath to the many honours that already crown the reputation of Captain Burton.

A gentleman of competent taste and knowledge, who is at once a Portuguese scholar and an Orientalist, has written to Captain Burton on the subject of the Lusiads, as follows: "The closeness of your translation is simply marvellous, and yet it is plain that, in this unpoetic age, you give us in fact a new Epic poem which will excite the admiration of all, and will, I sincerely hope, put Indian historical studies on a satisfactory footing."

"Captain Burton's most marvellous commentary. His erudition is as vast and certain as his daring as a traveller."—*Dr. Burnell.*

8201 CAMÕES, o primeiro canto dos Lusiadas em *Inglez* por James Edwin Hewitt, 4to. *beautifully printed, with red border-lines and initials, sd.* 5*s* *Lisboa,* 1881

8202 ADAMSON (J.) Memoirs of the Life and Writings of Luis de Camoens, 2 vols. sm. 8vo. LARGE PAPER, *with the three portraits of Camoens, and the portraits of Inez de Castro and Faria e Sousa, hf. morocco, gilt tops, uncut,* 36*s* 1820

Southey's admirable Quarterly Review article, on Camoens, Adamson, and the kindred subjects, is bound up in the volume.

8203 Cœur de Lion. KYNGE RYCHARDE cuer du lyon, sm. 4to. A METRICAL ROMANCE, *woodcuts, rebound in calf, in which are preserved the original sides embossed with arabesque, and figures of birds, beasts, and flowers, gilt edges,* £65. *Wynkyn de Worde,* 1528

Only four other copies of this English *Chanson de Geste* are known. Daniel's copy (now in Mr. Huth's library) fetched, in 1864, £92. Mr. Hazlitt is mistaken in stating that the book has only 97 leaves, A 1 being "probably blank;" it has really 98 leaves, without any blanks. The title is the first leaf of signature A. The present copy has one leaf, G 8, admirably reprinted in facsimile.

Wynkin de Worde never printed a book which does so much honour to his name as this. It is an ancient English literary and romantic text probably of the fourteenth or end of the thirteenth century modernized in the fifteenth, but with much of its antique diction preserved.

The prologue contains the following lines—

"In Fraunce these rymes were wrought
Every Englysshe ne knewe it nought
Lewde man can frensshe none
Of an hondred unneth one."

There are French poems of the thirteenth century in existence on the subject of Cœur de Lion, from one of which the English minstrel probably took this poem. It is also probable that the Chronicle of Robert of Gloucester was utilized in its composition.

8204 DANIEL (Samuel) THE CIVILE WARES betweene the Howses of Lancaster and Yorke . . . small 4to. *title engraved, with portrait of Daniel in the middle, very fine copy in the original limp vellum wrapper*, VERY RARE, £10.
London, Simon Watersonne, 1609

8205 **Dante.** Qui comīcia la vita e costumi dello excellēte Poeta vulgari [*sic*] Dante alighieri di Firenze honore e gloria del idioma Fiorentino . . . [LA DIVINA COMEDIA, col Commento di JACOPO DELLA LANA, *comunemente attribuito* à BENVENUTO (RAMBALDI) DA IMOLA, corretto da Christofal BERARDI, con la Vita del poeta per Giovani Bocchacio], thick folio, **Gothic letter**, *the corners of three leaves* (ā 1, *a* 10, *cc* 1) *restored in facsimile, very large copy, measuring* 12⅛ *inches in height, brown morocco extra, by Pratt*, £12. *Venet. Vendelin de Spiera*, 1477

8206 ——— another large and very sound copy, folio (12$\frac{3}{16}$ inches), *an ink Drawing of Dante's Head added, brown morocco extra, gilt edges, by Bedford*, £24. 1477

8207 ——— another very fine and very tall copy, folio (12¾ inches), *with rough leaves, in the original Medici calf binding, rebacked*, £30. 1477

This is the handsomest of the original editions, and is a noble specimen of Wendelin's press. The book is printed in Gothic type upon very thick paper. On a vellum fly-leaf in the third copy the former owner's name is inscribed: DE LAZARINIS.

8208 DANTE. [On folio 10:] CANTO PRIMO DELLA PRIMA CANTICA O VERO COMEDIA DEL DIVINO POETA FLORENTINO DANTHE ALEGHIERI. [On reverse of folio 1:] Comento di Christophforo Landino Fiorentino sopra la Comedia di Danthe Alighieri . . . folio, 68 *fine large woodcuts, mostly the full size of the page, enclosed in elegant arabesque borders, two pages painted and illuminated, one of them bearing the arms of the*

original owner, beautiful copy in brown morocco extra, tooled to a Grolieresque pattern, gilt edges, by Rivière, from the library and with the signature of JOHN RUSKIN, £50. *Bressa, per Boninum de Boninis,* 1487

EXCESSIVELY RARE. There are but few specimens in existence of the Bonini press at Brescia. This book forms the third edition of Landino's commentary, and was reproduced from the famous Florence Dante of 1481. The illustrations are however entirely new, and are remarkable examples of early Italian wood-engraving.

8209 DANTE, Divina Commedia. Comento di Christophoro Landino Fiorentino sopra la Comedia di Danthe Alighieri, folio, 3 *full-page woodcuts with elegant borders, in the style of art which reached its perfection in the Poliphilo, a large number of fine and spirited vignettes, and beautiful Initial Letters, all very curious, vellum,* £3. 10*s* *Venesia, B. Benali e Matthia da Parma,* 1491

Some margins of the text are stained, and there are a few wormholes, otherwise the volume is in good condition.

8210 DANTE. [*On title:*] LE TERZE RIME DI DANTE. [*On reverse:*] LO 'NFERNO E 'L PVRGATORIO E 'L PARADISO DI DANTE ALAGHIERI (*sic*), 12mo. *First Aldine Edition* *Venetiis, in ædibus Aldi,* 1502

8211 ——— the same, 12mo. *extraordinarily large copy* (6¼ inches by 4 inches), *with the original goffered gilt edges, bound in citron morocco extra, by Bozérian le Jeune,* £12. 12*s* 1502

All these three have the Aldine Anchor (wanting in many copies) which was first employed by Aldus in the printing of this book; and also the blank leaf between the Inferno and Purgatorio.

"Edition recherchée, mais dont on trouve difficilement des exemplaires complets et bien conservés."—*Brunet.*

8212 ——— Comedia . . . cōl' espositione di Christophoro lādino: nuouamēte impressa: e con somma diligētia reuista & emēdata: & di nuouissime postille adornata, MDXXIX, folio, *title in red and black within woodcut border, portrait of Dante on the reverse; with numerous woodcuts throughout the text, and a copperplate portrait engraved by Corn. Galle inserted at the beginning, fine copy in old calf, gilt back,* £2. 10*s*

Venetia per Iacob del Burgofrāco . . . Ad instātia del nobile messere Lucantonio giūta . . . 1529

8213 ——— LA COMEDIA . . . con la nova espositione di Alessandro Vellutello, sm. 4to. **Editio Princeps** *of this celebrated commentary, with* 110 *curious woodcuts, water-stained at the end, a cheap copy in vellum,* 30*s* *Vinegia, Marcolini,* 1544

8214 ——— the same, sm. 4to. *calf extra, with gold tooling in the old Venetian style, gilt and painted edges by R. Morotti of Bologna, in case,* £5. 1544

This rare edition is remarkable in many respects. It is the first appearance of a celebrated commentary, is entirely printed in italics, and it is ornamented with excellent woodcuts. It is also one of the best of the old editions of the text. Vellutello speaks with contempt of the critical value of the Aldine editions of Dante and Petrarch.

8215 DANTE (Divina Commedia) con l'espositione di Bernardino Daniello da Lucca, sm. 4to. 3 *curious copper engravings, red morocco extra, gilt edges*, £3. *Venetia, P. da Fino*, 1568

FIRST EDITION of a valuable and esteemed COMMENTARY.

8216 ——— con l'Espositioni di Christoforo Landino et d'Alessandro Vellutello, folio, *portrait on title, and numerous striking woodcuts, vellum, gilt edges*, £3. 16*s*
Venetia, Giovambattista, Marchio Sessa, et fratelli, 1578

8217 ——— another issue, folio, *woodcuts, old French red* MOROCCO, *gilt and marbled edges*, £6. 15*s*
Venetia, Gio. Batt. & Gio. Bern. Sessa, 1596

8218 ——— La Divina Commedia . . . ridotta a miglior lezione dagli Accademici della Crusca, 16mo. *woodcut initials, hf. vellum*, £2. 10*s* *Firenze, Domenico Manzani*, 1595

With the scarce separate leaf at the end of the preliminaries, containing a copper-engraving, which represents the "Profilo, pianta, e misure dell' Inferno."

8219 ——— la Divina Commedia, col comento di G. Biagioli, 3 vols. 8vo. *hf. russia*, 7*s* 6*d* *Parigi*, 1818

8220 ——— Divina Commedia . . . corretta, spiegata, e difesa dal P. Baldassare Lombardi, edizione terza Romana, 3 vols. 8vo. *cloth, uncut*, 10*s* *Roma*, 1820-22

8221 ——— Divina Commedia col comento del P. Bald. Lombardo [il Rimario, la Biografia, varie Illustrazioni, ed il Catalogo delle edizioni], 5 vols. 8vo. *portrait and plates, Italian vellum gilt*, 27*s*
Padova, 1822-23

8222 ——— L'OTTIMO COMMENTO della Divina Commedia, testo inedito d'un Contemporaneo, 3 vols. 8vo. *portrait, neatly hf. bound*, 10*s*
Pisa, 1827-29

8223 ——— Divina Commedia, 16mo. *cloth*, 2*s* 1827

8224 ——— Divina Commedia, col Comento di Lombardi [ed Opere minori], 5 vols. 8vo. *portrait, MS. notes in pencil by Baron Kirkup, half russia neat*, £2. *Firenze, Ciardetti*, 1830-32

8225 ——— la medesima, 5 vols. 1830-32—Vol. VI: Egloghe Latine, i Trattati del volgar Eloquio e della Monarchia, e le Epistole, con dissertazioni e note a tutte le Opere Minori, *Giuseppe Molini*, 1841—together 6 vols. 8vo. *Best Edition, hf. russia*, £2. 15*s*
Firenze, 1830-41

8226 ——— Divina Commedia con le note di Paolo Costa ed una Vita scritta da Missirini, 4 vols. large 8vo. 500 *woodcut vignettes by D. Fabris, hf. bound*, 15*s* *Firenze*, 1840-42

8227 DANTE ALIGHIERI, L'INFERNO DISPOSTO IN ORDINE GRAMMATICALE E CORREDATO DI BREVI DICHIARAZIONI DA G. G. WARREN LORD VERNON, 3 vols. folio, *with the photographed portrait of Dante, drawn from the original (by Giotto) by Seymour Kirkup, and traced on the fresco before it was retouched, portrait of Lord Vernon, maps, genealogical tables*, 102 *sheets of armorial bearings, and* 112 *plates, bds. uncut*, EXTREMELY RARE, £45. 1858-65

As this magnificent edition was printed for presents only, and great care was taken that it should only be in such collections as were not likely to be dispersed, it is probable that this opportunity of securing a copy will seldom recur.

8228 DANTE, le Purgatoire et le Paradis, *Italien* avec traduction française de Pier Angelo Fiorentino, 2 vols. in 1, roy. folio, *with the* 60 *beautiful designs of* GUSTAVE DORÉ, *green morocco extra, gilt edges*, £6. *Paris*, 1868

8229 **Davenant** (Sir William) Gondibert: an Heroick Poem, 12mo. *fine copy in vellum*, 36*s* *J. Holden*, 1651

8230 **Drayton** (Michael) POEMS, newly corrected by the Author, sm. 8vo. *calf, gilt edges*, 36*s* *London, J. Smethwicke*, 1610

Not in Mr. Huth's collection. Some Sonnets "to worthy personages" appear in this edition, which were omitted in the edition of 1637.

The epic poem of "the Barons' Warres" entitles this volume to take its place here. The subject (the crimes and fall of Edward II) was a fine one, and is not unworthily treated. Sir Francis Hubert (*see* post) wrote a poem on the same theme a little later.

8231 ——— BATTAILE OF AGINCOVRT . . . the Miseries of Queene Margarite . . . Nimphidia, the Court of Fayrie. The Quest of Cinthia. The Shepheards Sirena. The Moone-Calfe . . . sm. folio, *portrait on frontispiece, calf*, £2. 16*s* *London, William Lee*, 1627

Nimphidia is a fairy romance, and one of the most charming poems in the English language.

8232 **Ercilla y Zuniga.** La Araucana de Don Alonzo de Erzilla y Cvñiga (primera parte), 18mo. *calf extra, gilt edges*, VERY RARE, £5. *Caragoça, Juan Soler*, 1577

The dedication is to Philip II, which Brunet says was not reprinted in any edition after the first. He therefore did not know of this edition, but it is quoted in the supplement to his *Manuel*. Salva evidently never saw it, merely describing it on the authority of Gallardo (Vol. I, p. 220). Fetched, Payne and Foss, 1857, £3; Bolton Corney, 1869, £12. The second part did not appear until 1578.

8233 ERCILLA, Primera y Segunda parte de la ARAUCANA, 18mo. *calf*, 16*s* *Anvers, en casa de Pedro Bellero*, 1586

8234 ——— Primera, segunda, y tercera partes de la Araucana, 3 parts in 1 vol. narrow 16mo. *hf. bd.* 20*s* *Barcelona, Sebastian de Cormellas*, 1592

The second part bears the imprint of Hubert Gotart, 1590; the third, that of la Viuda de Gotard, 1590 (at end 1591).

8235 ——— la Araucana, primera, segunda, y tercera parte, 16mo. *vellum*, RARE, £2. *Anvers, en casa de Pedro Bellero*, 1597

8236 ——— la Araucana, 2 vols. small 8vo. *portrait, map and plates, neatly bound*, 5*s* *Madrid*, 1776

8237 ——— la Araucana, 2 vols. 12mo. *calf gilt*, 7*s* *ib.* 1803

8238 ——— la Araucana, edicion de la Academia, 2 vols. 12mo. *half calf gilt*, 10*s* *ib.* 1866

"Ercilla is to be counted among the many instances in which Spanish genius and heroism were one feeling. He wrote with the same force and spirit with which he fought."—*Ticknor*.

8239 ——— la Araucana, primera, segunda, y tercera parte de Ercilla, quarta y quinta parte por Diego de Santistevan Osorio, 2 vols. in 1, folio, *hf. bd.* 12*s* *Madrid*, 1733-5

8240 ——— the same, *hf. bd. uncut*, 15*s* 1733-5

8242 **Firdausi.** SHAH-NAMA: the Book of Kings, *in Persian*, an heroic Poem, containing History of Persia from Kayomurs to Yezdejird, square folio, *an exquisitely written MS. with illuminated Unwan*

and gilt headings, in the original black morocco binding, beautifully decorated inside and outside, £36.

Written by Abdallah bin Sh'aban bin Haidar al-Ashtarjani, A. H. 852

A specimen of the loveliest and most delicate style of pure Persian calligraphy. The binding is also a particularly fine but sober example of ornamental art-work.

8243 FIRDUSI, SHAH NAMA, in Persian, folio, *splendidly illuminated MS. enriched with Unwan, and upwards of* 70 *large* **Miniatures** *in brilliant colours, shewing the influence of Chinese art in the designs; in the original Eastern binding,* £25. *A. H.* 1030

An unusually large number of Miniatures adorn this volume. The writing is very beautiful and of a fine Kashmiri type, while the paintings seem to be strongly impressed with peculiarities of Mongolian art. It is curious to remark in connection with this that inscriptions in Chinese characters are found upon a few of the thin paper slips placed to protect the miniatures. The long preface of Baisinghar Khan is prefixed, and gives additional value to the MS.

8244 ——— SHAH NAMA: Book of Kings, *in Persian,* 2 vols. in 1, folio, *elegantly written within gold and coloured lines, adorned with two double Unwans richly illuminated, and containing* 19 **superbly painted Miniatures**; *in an Indian binding, the sides entirely covered with gold, in an olive morocco case,* £50. *Sec.* XVIII

Although this is not Irani, but North Indian work, the miniatures being amongst the very finest productions of the modern Indo-Persic school, it is nevertheless a valuable and attractive MS.

8245 ——— Shah Nama, folio, **beautiful illuminated Manuscript,** *written within borders of gold, and* ORNAMENTED *with* **4 Unwans,** *the first having magnificent borders, and* **65 elegant Miniatures** *executed in brilliant colours, heightened with gold, in the original* INDIAN *binding, richly enamelled and painted with flowers and fruits; enclosed in an olive morocco English case,* £32. *Sec.* XIX

8246 ——— SHAH NAMAH, an Heroic Poem, containing the History of Persia, from the earliest times to its conquest by the Arabs, *in Persian,* carefully collated with the oldest MSS., with a copious Glossary of obsolete words and obscure idioms; with an introduction and Life of the Author, in English and Persian, and an Appendix, containing the interpolated Episodes, by TURNER MACAN, 4 vols. large 8vo. *hf. calf neat,* £5. *Calcutta,* 1829

8247 ——— the same, 4 vols. 8vo. *hf. cf.* £4. *Calcutta,* 1829

8248 ——— another edition *in Persian,* folio, *lithographed in a delicate Talik character, with numerous pictures of scenes in the poem, Indian binding,* £4. 4*s* *Bombay, A. H.* 1274 (A.D. 1857)

8248* ——— Shah Nameh, translated by Champion, 4to. *the first* 8 *books, all published, hf. calf,* 10*s* 1788

8249 ——— Shah Nameh of the Persian Poet Firdusi, translated and abridged in Prose and Verse, with Notes and Illustrations, by J. Atkinson, Esq. 8vo. *calf gilt, very rare,* £3. 16*s* 1832

8250 Giraldi Cinthio (Giovanbattista) DELL' HERCOLE . . . . Canti ventisei, small 4to. *woodcut portrait, very fine copy, old red morocco extra, gilt edges, from the Yemeniz library,* £4.

Modena, Gadaldini, 1557

8251 ——— another copy, small 4to. *very fine and large copy in green morocco extra, gilt edges, by Rivière,* £3. 1557

HARRY the MINSTREL—*see* Barbour.

8252 **Homeri** OPERA OMNIA, *Græce*, ex recensione Demetrii Chalcondylæ, cum Herodoti Plutarchique vita Homeri, et Dionis Chrysostomi dissertatione, **Editio Princeps**, 2 vols. folio, *a very large copy, measuring* 13¼ *by* 9¼ *inches*, QUITE PERFECT, *with finely* ILLUMINATED CAPITALS, *in several of which the owner's arms are painted, the margins and fly-leaves covered with valuable MS. notes (chiefly in Greek) by the Abbé Bignon, to whom the book was presented by its previous owner Vincent Francois Jeune or Jaune, of Marseille, old red morocco*, £100.
Florent. Bernardus et Nerius Nerlius, 1488

8253 ——— another copy, 2 vols. folio, *the Odyssey wanting three leaves* (C iii *and* pp. iii *and* vi), *in ancient orange morocco, but the Iliad, a very fine tall copy*, 12¾ by 8⅞ *inches, perfect (excepting the two leaves of Latin preliminary matter), olive morocco*, £30.
Florent. Bernardus et Nerius Nerlius, 1488

The First Edition of Homer has always been considered the foundation-stone of a Classical Library, and its increasing rarity by the absorption of copies in public libraries, has rendered its acquisition a matter of considerable difficulty.

8254 HOMERI CARMINA [: ILIAS] cum brevi annotatione, accedunt variæ lectiones et observationes veterum grammaticorum cum nostre ætatis critica curante C. G. Heyne, 8 vols. *with facsimiles, calf*, 7*s* 6*d* *Lipsiæ*, 1802

8255 ——— the same, 8 vols. 8vo. PAPIER DE HOLLANDE, *with* 28 *fine vignettes* (pub. at £7. 16*s unbound*), *beautiful copy in dark blue morocco extra, gilt edges*, £6. 6*s* 1802

8256 ——— Carmina: Odyssea, Batrachomyomachia, Hymni, et fragmenta, *Græce*, cum notis, recognovit Bothe, 3 vols. in 1, 8vo. *hf. morocco*, 12*s* *Lipsiæ*, 1834-35

8257 ——— OPERA, *Græce*, cura Aldi Manutii, 2 vols. 1524—Scholia in Iliada nec non in Odysseam, *Græce*, cura F. Asulani (1521)—*Adjuncta sunt:* Didymi Interpretatio in Odysseam, *Græce*, *ib.* 1528—Porphyrii Questiones Homericæ et de Nympharum Antro in Odyssea, Opuscula Græca, *ib.* 1521—5 vols. in 3, 12mo. *fine copies in green morocco extra, gilt edges, by C. Lewis*, £12.
Venet. Aldus, 1521-28

8258 'ΟΜΗΡΟΥ (*sic*) 'Ιλιάς μετὰ τιποθεῖσα (*sic*) παλαιεῖς (*sic*) κοινὴν ἐτυπῶσσαν (*sic*), small 4to. *numerous woodcuts, fine copy in vellum*, VERY RARE, £10. 10*s* 'Ενετίησιν, ϛχμ [*Venice*, 1640]

Preceded by a Glossary of difficult words retained in the old paraphrase; many of which are very simple indeed. The woodcuts have merit and are well executed. When the paraphrase was made is not mentioned. It begins—

Τὴν ὀργὴν ἄδε (*sic*) κὰι λέγε
Τοῦ Πηλείδου 'Αχιλλέως.

8259 HOMER, the whole works of Homer . . . . Translated according to the Greeke by Geo. Chapman, with introduction and notes by the Rev. Richard Hooper, 5 vols. square 12mo. *reduced facsimiles of the original titles, red morocco extra, gilt edges*, £3. 8*s* 1858-74

Chapman's translation of Hesiod's Works and Days, the Hero and Leander of Musæus, etc. are added at end of the Batrachomyomachia.

8260 HOMER'S Iliad and Odyssey, translated by Pope [and Battle of the Frogs and Mice translated by Parnell], 12 vols. post 8vo. *beautiful plates after Fuseli, Westall, Howard, Burney, and others, olive* MOROCCO *extra, gilt edges*, £2. 16*s* *Du Roveray*, 1806-13

8261 HOMER HIS ILIADS translated, adorn'd with Sculpture and illustrated with annotations by John Ogilby, roy. folio, LARGE PAPER, *fine portrait by Lombart, and plates by Hollar, Lombart, &c. choice copy in old English red morocco, gilt edges*, £10. 10*s* 1660

8262 ——— the Iliad, rendered into English blank verse, by Edward Earl of Derby, 2 vols. 8vo. (pub. 24*s*), *cloth*, 12*s* 1864

8263 ——— the same, 2 vols. 12mo. *cloth*, 4*s* 6*d* 1871

8264 ——— the Iliad in English hexameter verse, by J. H. Dart, small 4to. (pub. 21*s*), *cloth*, 10*s* 1865

8265 ——— Iliad. A burlesque translation of Homer, 2 vols. 8vo. *numerous plates in the style of caricature, bds.* 18*s* 1797

"A work full of humour, written by Thomas Brydges, but which often transgresses the bounds of decency."—*Lowndes.*

8266 ——— Werke [: Odyssee und Ilias, verteutscht], von Joh. H. Voss, 2 vols. 16mo. *maps, hf. bd.* 2*s* 6*d* *Stuttgart*, 1839

8267 HOMER, LA ULYXEA, repartida en XIII libros, traduzida de Griego en Romance castellano por Gonçalo Perez, 12mo. *engraved title, vellum*, 15*s* *Venetia, en casa de G. Giolito*, 1553

The other eleven books to complete the Odyssey were not translated by Perez till afterwards. The Iliad had already been translated by Juan de Mena into Spanish, but not directly from the Greek.

8268 [Hubert (Sir Francis)] The Deplorable Life and Death of Edward the Second, King of England. Together with the Downefall of the two Vnfortunate Fauorits, Gavestone and Spencer, Storied in an Excellent Poem, 12mo. *portrait, hf. calf*, 30*s* *Printed for Roger Michell*, 1628

First edition; anonymously and surreptitiously printed.

This poem might have been a continuation of the Mirror for Magistrates.

Indian Epics:

8269 VALMIKI, the Ramayan, translated into English verse by Ralph T. H. Griffith, 5 vols. 8vo. *cloth*, £4. 4*s* *Benares*, 1870-75

At least cœval with the Iliad, but probably much older in its original form, this noble monument of Aryan literature may roughly be assumed to date from a thousand years before Christ.

8270 VEDA VYASA, le Maha-Barata, poème épique de Krishna-Dwaipayana, plus communément appelé VÉDA-VYASA, traduit complètement pour la première fois du sanscrit en français par Hippolyte Fauche, 9 vols. roy. 8vo. *sd.* £3. 16*s* *Paris*, 1863-68

This great epic is believed to be, like the Ramayana, composed of very ancient texts and later modifications. It was first reduced to writing in its present form in the fourth century before Christ.

For the Sanscrit texts of the Ramayana and the Mahabharata, see my catalogue of Oriental Literature.

8271 Kalewala taikka Wanhoja Káyalan Runoja, Suomen kansan muinosista ajoista, 2 vols. sm. 8vo. *russia*, 20*s* *Helsingissæ*, 1835

This ancient Finnish poem seems to have suggested the metre and style of the *Hiawatha.*

8272 KALEVALA öfversatt af M. A. Castren, 2 vols. in 1, 12mo. *sd.* 3*s* 6*d*; or *hf. green morocco gilt*, 7*s* 6*d* *Helsingfors*, 1841

8273 **Lvcanvs.** [Lucani (M. Annei)] Civilis Belli libri XII, cum præfatione Aldi Romani, 12mo. *vellum*, £2. 2*s*
Venetiis apud Aldum mense Aprili, M.DII. (1502)

8274 ——— Pharsalia . . . . cum Scholiaste . . inedito, et notis integris [variorum, etc.] necnon Thomæ Maii supplementis . . . curante Oudendorpio, stout 4to. *map, hf. bd. uncut*, 7*s* 6*d*
Lugd. Bat. 1728

8275 ——— Pharsalia, sive de Bello Civili Cæsaris et Pompeii, ex emendatione Grotii cum ejusdem notis, 12mo. *engraved title*, £2. 2*s* *Amsterodami, typis Danielis Elzevirii*, 1671

8276 **Lydgate.** HERE BEGYNNETH THE BOKE OF JOHAN BOCHAS, DISCRYUING THE FALL OF PRĪCES, PRINCESSES, AND OTHER NOBLES: Translated in to Englysshe by John̄ Lydgate (in Verse), folio, *woodcuts, a small piece on the last leaf made up in facsimile, but, all things considered, a fine copy in morocco extra, gilt edges, by Bedford*, EXTREMELY RARE, £55. *Richarde Pynson*, 1527

A charming volume, equally desirable under several aspects; as a book of great rarity, as a production of one of England's earliest printers, as a specimen of ancient wood engraving in this country, and as containing the text of an old English poem. On folio A ii in the prologue of the translator, we find the following stanza:—

My maister Chaucer with his fressh commedies
Is deed alas! chefe poete of Bretayne
That somtyme made full pitous tragedies
The fall of princes he did also complayne
As he that was of makying soverayne
Whom all this lande of right ought preferre
Sithe of our language he was the lode sterre.

The judgment of Lydgate concerning Chaucer, as well as the words in which he expresses it, is noteworthy. He calls him "of making sovereign," *i.e.* the King of Poetry; showing thus that the original sense of the word *poet* was not forgotten in its English equivalent.

8277 LYDGATE. A Treatise excellent and compēdious, shewing and declaring, in maner of Tragedye the FALLES of sondry most notable PRINCES and PRINCESSES . . . . first compyled in Latin by the excellent clerke Bocatius . . . And sence that tyme translated . . . . by Dan JOHN LIDGATE, folio, black letter, *woodcuts, a very fine large copy in old russia, gilt edges*, £8. 8*s* *Richard Tottel*, 1554

The last twelve pages contain "The Daunce of Machabree . . . made by thaforesayde Dan John Lydgate."

8278 **Milton.** Paradiſe loſt. | A | POEM | Written in | TEN BOOKS | By *JOHN MILTON* | Licenſed and Entred according | to Order |
sm. 4to. **First issue of the First Edition,** *fine copy in old calf*, £28. London Printed, and are to be sold by *Peter Parker* . . .; And by *Robert Boulter* . . .; And *Matthias Walker* . . . 1667

This original issue of Milton's glorious Poem is exceedingly rare. Only one other copy has come into the market for many years. It is a book which collectors covet, and which must become in course of time one of the costliest and most highly prized adornments of an English or American library.

8279 MILTON. PARADISE LOST. A Poem in ten books. The Author John Milton. Small 4to. **First Edition,** *with seventh issue of the title-page, fine copy in red morocco extra, gilt edges, by* BEDFORD, £12. 1669

The address of the Printer to the Reader is in five lines. On the last page of Book 3, the first line is not numbered, the penultimate line is numbered 750, and has the word *in* (in many an Aerie wheele).

8280 ——— PARADISE LOST . . . the third Edition . . . small 8vo. *portrait of Milton by Dolle, mounted, old calf,* 21*s* 1678

8281 ——— Paradise Lost . . . the fourth Edition, adorn'd with Sculptures, folio, *portrait by White, and* 12 *fine plates, all but one of which are engraved by Burgers after Medina's designs, that one by Bouche after Lens, russia, gilt edges,* £2. 2*s* 1688

8282 ——— Paradise Lost (Paradise Regained, Samson Agonistes, and Poems, with an account of his life), 2 vols. 8vo. *frontispieces and* 12 *plates by Fourdrinier, calf,* 16*s* *Tonson,* 1741-42

8283 ——— **Paradise Regained.** A Poem in IV Books. To which is added SAMSON AGONISTES. The Author JOHN MILTON. Sm. 8vo. **first edition** of both works, in 1 vol. small 8vo. *fine copy, olive* MOROCCO *extra, gilt edges, by C. Lewis,* £8. 15*s* 1671

8284 ——— the same, sm. 8vo. *fine tall copy in olive* MOROCCO *extra, by Bedford,* £10. 10*s* 1671

8285 ——— Poetical Works, with notes of various authors, and Life of Milton by the Rev. Henry J. Todd, second edition, with a verbal Index, 7 vols. 8vo. *portrait, hf. russia,* £2. 5*s* 1809

8286 ——— WORKS, in verse and prose, printed from the original editions, with a Life of the author by the Rev. John Mitford, 8 vols. 8vo. *portrait, best library edition, the scarce original issue, cloth,* £8. 10*s* 1851

8287 ——— the same, 8 vols. *beautifully bound in black morocco extra, gilt edges,* £20. 1851

8288 ——— COLL GWYNFA cyfieithiad gan W. Owen Pughe [Paradise Lost, *in Welsh*], 8vo. *bds.* 5*s* 1819

8289 **Oliviero** (Antonio Francesco) la Alamanna—Carlo Quinto in Olma (con l'Origine d'Amore e Canzone deplorando le miserie d'Italia)—3 parts in 1 vol. sm. 4to. *portrait and woodcuts, a few water stains, calf,* 20*s* *Venetia, Valgrisi,* 1567

La Alamanna is an epic poem in blank verse on the war between Charles V and the Schmalkaldian League.

8290 **Orphei** quæ vulgo dicuntur ARGONAUTICA [*Græce*] interpretatus est J. G. Schneider, 8vo. *old blue* MOROCCO *extra,* £1. 5*s* *Jenæ,* 1803

——— *see the* **Editio Princeps** under ARGONAUTICA, No. 8167

8291 **Ossian.** The Poems of Ossian in the original *Gaelic,* with a literal translation into *English,* and a dissertation on the authenticity of the poems by the Rev. Archibald Clerk, together with the English translation by Macpherson, 2 vols. impl. 8vo. (pub. 31*s* 6*d*), *cloth,* 24*s* 1870

8292 ——— Poems of, in the original *Gaelic,* with a literal translation into *Latin* by the late Robert Macfarlan . . . with a dissertation on the authenticity of the poems by Sir John Sinclair, etc. pub-

lished under the sanction of the Highland Society, 3 vols. impl. 8vo. LARGE PAPER, *plates, blue calf extra, gilt edges*, £2. 12*s* 6*d* 1807

8293 OSSIAN, Dana Oisein mhic Fhinn, *bound*, 5*s* *Dun-Eidin*, 1818

8294 ——— the same, 16mo. *cloth*, 2*s* 6*d* *ib.* 1859

8295 ——— Fingal, an ancient epic poem, in six books: together with several other Poems, composed by Ossian the son of Fingal. Translated from the Gaelic Language, by James Macpherson, 4to. *fine portrait of Macpherson inserted, hf. calf*, 12*s* *London*, 1762

8296 ——— the same, large 4to. LARGE PAPER, *fine copy in old English red morocco extra, gilt edges*, £2. 1762

8297 ——— Poems of Ossian translated by Macpherson, new edition, 2 vols. 8vo. *calf neat*, 7*s* 6*d* 1784

8298 OSSIAN, Orrann, Ulin (Collection of the Poems of), *Gaelic and English*, by M'Callum, 8vo. *bds.* 7*s* 6*d* *Montrose*, 1816

8299 DAVIES (Rev. Edw.) Claims of Ossian . . . an essay on the Scottish and Irish poems published under that name, royal 8vo. *bds.* 5*s*; or, *calf extra*, 7*s* 6*d* *Swansea*, 1825

8300 **Padilla** (Juan de) Retablo de la Vida de Christo hecho en Metro, folio, *woodcuts, very fine copy of an* EXCESSIVELY RARE POEM, *vellum*, £16. 16*s* *Sevilla, B. Goncalez*, 1580

This edition is not in the great Salvá collection.

Like the *Doze Triumphos* described below, the *Retablo* is a religious epic, written at the end of the fifteenth century. It is in a flowing and musical metre, in octave stanzas, and the poetry is as scarce as the book itself.

8301 —— LOS DOZE TRIŪPHOS de los doze Apostoles: fechos por el Cartuxano: pfesso en sca Maria d'las cuevas en seuilla, sm. folio, *woodcuts on front and back of title, hf. bd. very fine copy*, £45.

Aqui se acaba el triūpho de sant Mathias apostol: y postrero de los doze triūphos. Acabose la obra de cōponer domingo en .xiii. de Febrero de mill & quinientos .xviii. años dia de Sant Valentino martyr. Fue empremida en la muy noble y muy leal cibdad de Seuilla: por Juan varela. a. v. dias d'l mes d' Otubre: año . . . de mill y quiniētos y .xxi. años (1521)

"Obra rarisima desconocida á Nic. Antonio."—*Salvá.*

The only other copy I have had, I sold last year for £60.

It is an Epic Poem on the Apostles, written in imitation of the Divina Commedia; and was completed by its author in 1518. The above is the *Edicion Principe.*

8302 ——— COLECCION de Obras poeticas Españolas, Parte I y el Apendice: Los doze Triumphos de Juan de Padilla (1521); Retablo de la Vida de Cristo; Descripcion del Aula de Dios; Poesias varias de Don E. A. del Riego Nuñez; Romancero de Riego; etc. 4to. *hf. calf, portraits, with all the intercalated leaves containing English versions, hf. bd.* 12*s* *Londres*, 1841

8303 **Silii Italici** de BELLO PUNICO secundo XVII libri, small 8vo. (12mo.), *ruled, fine copy in blue morocco extra, gilt edges, by Bozérian jeune*, £3. 3*s*

Venetiis, in ædibus Aldi, et Andreae Asulani soceri, 1523

8304 Spenser (Edmund) THE FAERIE QVEENE. Disposed into twelue books, *Fashioning* XII. Morall vertues. *London, Printed for William Ponsonbie*, 1590—The Second Part of the Faerie Qveene. *Containing* The Fovrth, Fifth, and Sixth Bookes. *By Ed. Spenser. Imprinted at London for William Ponsonby*, 1596—2 vols. in 1, stout small 4to. *First issue of the First Edition, the title of Vol. I in admirable facsimile, old calf*, £24. 1590-96

8305 ——— THE FAERIE QVEENE. *Disposed into twelue bookes, Fashioning* XII. Morall vertues. *London, Printed for William Ponsonbie*, 1596.—The Second Part of the Faerie Qveene. *Containing* The Fovrth, Fifth, and Sixth Bookes. *By Ed. Spenser. Imprinted at London for William Ponsonby*, 1596.—2 vols. sm. 4to. Second edition of Vol. I, and First edition of Vol. II, *red morocco extra, gilt edges*, £20. 1596

In both editions of Vol. I, the text of the poem ends on p. 589; the first stanza on p. 588 being identical in each. That stanza is followed in the first edition by *five* others, in which the amorous embracements of Amoret and Sir Scudamore are warmly described; in the second edition they are suppressed, and *three* stanzas of milder character substituted. In the first edition, the lower part of p. 589, after the word Finis, is blank, as also is the reverse of the leaf; and pp. 591-595 are occupied by "A Letter of the Authors . . . to . . . Sir Walter Raleigh;" p. 596 contains "A Vision upon this conceipt of the Faery Queene" and "Another of the same," with the initials W. R.; pp. 597-8 "To the learned Shepeheard" subscribed "Hobynoll," and two other little poems signed R. S. and H. B.; pp. 599-600, two poems signed W. L. and Ignoto; to which succeed eight unnumbered pages containing 15 Sonnets by Spenser addressed to Sir Ch. Hatton, Lord Burleigh, the Earl of Oxenford, the Earl of Northumberland, the Earl of Cumberland, the Earl of Essex, the Earl of Ormond, Lord Ch. Howard, the Lord of Hunsdon, Lord Grey of Wilton, Lord Buckhurst, Sir F. Walsingham, Sir John Norris, Sir Walter Raleigh, and the Countess of Pembroke. In the second edition, the lower part of p. 589 and p. 590 are occupied by W. R.'s two pieces ("A vision," etc.) and Hobynoll to the learned Shepheard. The volume ends there, omitting all the other matter which had appeared in the first edition. It is not generally known that there was a second issue of the first edition of Vol. I, also dated 1590, but published some time after that year; in which seven of the fifteen sonnets are suppressed and two new ones added, so that the total number becomes ten, occupying three leaves, paged 601-606 (instead of four unpaged leaves).

8306 [SPENSER (Edmund)] THE FAERIE QVEENE . . . 1609 (*at end also* 1609)—THE SHEPHEARDS CALENDER, 1611—COLIN CLOVTS Come Home Againe (and minor works), 1611—in 1 vol. small folio, *woodcuts, large copy, with autograph of Tho. Cotton, calf*, £2. 10*s*
H. L. for Mathew Lownes, 1609-11

8307 ——— THE FAERIE QVEEN: the Shepheards Calendar: together with the other WORKS of England's Arch-Poet, collected into One Volume, 1611—Prosopopoia, or Mother Hubberds Tale, 1613 in 1 vol. sm. folio, *Sir M. Sykes' fine copy in calf, gilt edges*, £4.
H. L. for Mathew Lownes, 1611-13

The Fairy Quene printed in 1609 and that printed in 1611 are of totally distinct impression, although looking so much alike (except in the title and preliminaries) that few would discover the difference. The two Cantos of Mutabilitie begin on p. 353 in both editions, but that is signature Hh4 in the edition of 1609 and sign. Gg6 in that of 1611. The minor pieces are the same in both copies, being all printed in 1611. Two years later the collection was completed by Mother Hubbard's Tale, 1613, which is in the Sykes copy.

8308 SPENSER (Edmund) POETICAL WORKS (with an Essay on his Life, etc. by Philip Masterman), 5 vols. sm. 8vo. *portrait by Worthington, light calf extra, gilt tops, uncut*, £4. 4*s* 1825

8309 Statii Surculi Papinii THEBAIS et ACHILLEIS; accedunt S. Cæcilii Cypriani de Cruce Versus, MANUSCRIPT ON VELLUM, *by an Italian Scribe, with initial letters and intitulations beautifully illuminated in gold and colours, calf*, £15. *circ.* A.D. 1450

The present Manuscript would be most valuable to a new editor, as it contains many important various readings worthy of notice. It was formerly the property of Barnard Gilpin, whose autograph signature is on several of the leaves, and was probably obtained from his uncle, Cuthbert Tonstall, Bishop of Durham, who spent several years in Italy and obtained it there.

Statius was a contemporary of Pliny the Younger. MSS. of his poems rarely occur in the market.

8310 Tasso (Torquato) GIERVSALEMME LIBERATA, small 4to. *title within woodcut border, fine copy in olive morocco extra, gold tooling, gilt edges, by Capé*, £3. 16*s* *Ferrara*, 1581

This is the first authentic edition of the work, and was dedicated by the editor, Febo Bonnà, to the Duke of Ferrara. Some copies contain at the end, "Allegoria del Poema," which is not in this.

8311 ——— IL GOFFREDO overo Gervsalemme Liberata . . . Con l'aggiunta de Cinque Canti del S. Camillo Camilli, 2 vols. in 1, sm. 4to. *calf, gilt back*, £3. 3*s* *Vinegia, Altobello Salicato*, 1585

This important edition is unrecorded by Brunet, who only mentions the reprint made by the same publisher in 1588.

8312 ——— la Gierusalemme Liberata, con le . . . Annotationi di Scipio Gentili e di Giulio Guastavini, small 4to. *engraved title and 20 fine plates after Bernardo Castello, hf. morocco neat*, 25*s* *Genova*, 1590

8313 ——— GERUSALEMME CONQUISTATA, 12mo. *fine copy in green morocco extra, gold tooling, gilt edges, by Riviere*, £2. 16*s* *Parigi, M.D.LCXV.* (*pro.* 1595)

Rigidly suppressed by "Arret du Parlement," as stanzas 75, 76, and 77 of the 20th canto (fol. 270) contain ideas then considered to be contrary to the authority of the king and the welfare of the kingdom.

Folios 191 and 192 are mended.

This is the Gerusalemme Liberata recast in new shape with alterations, which some few people prefer to the original work. There is at least greater metrical smoothness in it and a more perfect polish in the language.

8314 ——— della Gerusalemme Conquistata . . . con gli argomenti . . . del Sig. Gio. Battista Massarengo, 16mo. *fine copy in citron morocco extra, gilt edges*, £3. 3*s* *Venetia, B. Giunti & G. B. Giotti*, 1609

A very pretty and elegant edition of the Jerusalem *Conquered*, which has been so seldom printed.

8315 ——— LA GERUSALEMME LIBERATA . . . con le annotationi di Scipion Gentili e di G. Guastauini et li Argomenti di Oratio Ariosti, small folio, 2 *engraved titles, with portraits, and 20 plates by Bernardo Castello, engraved by Camillo Congio, fine copy in blue morocco extra, gilt edges, by C. Smith*, £4. *Genova*, 1617

8316 ——— il Goffredo overo Giervsalemme Liberata . . . Aggiontoui Cinque Canti di Camillo Camilli, 12mo. *vellum*, 7*s* 6*d* *Venetia*, 1630

8317 TASSO, il Goffredo overo Gierusalemme Liberata, 16mo. *engraved title, red morocco extra, gilt edges, by Hering,* £2. 2*s*
Roma, Filippo de Rossi, 1657

8318 ——— el Goffredo . . . cantá alla barcariola dal Dottor Tomaso Mondino, 4to. *hf. bd. uncut,* 20*s* *Venezia,* 1728
The Italian text and the Venetian translation are printed side by side in parallel columns.

8319 ——— Gierusalemme Liberata, 2 vols. 12mo. *pretty engravings by Seb. Clerc, calf,* 20*s* *Glasgua, Foulis,* 1762

8320 ——— Gerusalemme Liberata, 2 vols. 8vo. *numerous exquisite plates, vignettes, and culs-de-lampe, after* GRAVELOT, *fine early impressions, very fine copy in French mottled calf extra, gilt edges,* £8. 8*s* *Parigi,* 1771

8321 ——— the same, 2 vols. 8vo. *a large and beautiful copy in old French red morocco extra, gilt edges,* £10. 10*s* 1771

8322 ——— il Goffredo, con il travestimento alla rustica *Bergamasca* del Dr. C. Assonica, 2 vols. 12mo. *portrait, hf. calf, uncut,* 7*s* 6*d*
Bergamo, 1778

8323 ——— Opere: Gerusalemme Liberata; Discorsi e Lettere; Aminta e Poesie amorose, 4 vols. 8vo. *portrait,* **Printed on Vellum,** *red morocco, gilt tops, uncut,* £3. 16*s* *Milano,* 1805

8324 ——— la Gerusalemme Liberata, 2 vols. 16mo. *portrait, hf. calf,* 3*s* 6*d* *Firenze,* 1818

8325 ——— la Gerusalemme Liberata [colla Vita del Tasso], 2 vols. 8vo. *portrait, calf neat,* 14*s* *Firenze, Molini,* 1818

8326 ——— una altra edizione, 2 vols. 8vo. *portrait, hf. vellum gilt,* 10*s* *ib. Ciardetti,* 1823

8327 ——— la Gerusalemme e l'Aminta, 2 vols. 8vo. *portrait, sd.* 5*s*
Parigi, 1823

8328 ——— la Gerusalemme Liberata . . . con note critiche, 2 vols. 8vo. *portrait, vellum, uncut,* 20*s* *ib. Molini,* 1824
With a different life of Tasso from that in the preceding editions.

8329 ——— Gerusalemme Liberata, 12mo. *portrait, hf. bd.* 2*s*
Milano, 1824

8330 ——— Gerusalemme Liberata, 3 vols. 12mo. *portrait, with Life of Tasso, various readings, etc. vellum,* 3*s* 6*d* *Lodi,* 1825-26

8331 ——— GODFREY OF BULLOIGNE, or The Recouerie of Ierusalem. Done into English Heroicall verse, by EDWARD FAIREFAX, Gent. small folio, **First Edition**
London, Ar. Hatfield, for I. Iaggard and M. Lownes, 1600
The dedication to Queen Elizabeth is a fine extravagant strain of verbal music. Two lines of it impress the memory—"The sun shines not on good things solely," and "Calm sea of bliss which no shore boundeth." This is not only the first, but is also the best, edition of Fairfax's work, which has always been considered a model of poetical translation.

8332 ——— Jerusalem Delivered, translated by Hoole, 2 vols. 12mo. *calf,* 2*s* 1767

8333 ——— Hiervsalem Delivrée. Poëme Heroïqve . . . tradvit en Vers François par M. Le Clerc, small folio, *fine copy in old French blue morocco, gilt marbled edges, with the arms of the famous Comtesse de Verrue in gold on sides,* £9. 9*s* *Paris,* 1667
This translation (which has the text added in the margin) only comprises the first five cantos. It is in stanzas of ten lines each, in Alexandrine measure.

8334 **Tassoni** (Alessandro) LA SECCHIA RAPITA, poema eroicomico, colle dichiarazioni di Salviani, s'aggiungono le annotazioni di Barotti, e la vita del poeta composta da Muratori, 4to. LARGE PAPER, *with impressions in blue ink of the portrait, frontispiece, 12 plates, and facsimiles of writing, olive morocco extra, gilt edges,* £4.
Modena, 1744

"Belle édition, et l'une des meilleures de ce poëme."—*Brunet.*

8335 ——— la Secchia rapita, poema eroicomico, small 8vo. *with* 12 *plates, old red morocco, gilt edges,* 36*s* *Vinezia*, 1747

"A graceful facility and light humour make this a very amusing poem. It is exempt from the bad taste of the age; and where the burlesque tone disappears, is versified with much elegance. The Count di Culagna, one of his most ludicrous characters, bears a certain resemblance to Hudibras."—*Hallam.*

8336 **Trissino**, La Italia liberata da Gotthi (Tomo I), *Roma, Dorici*, 1547; Tomo II, III, *Venezia, Tolomeo, Janiculo*, 1548—3 vols. in 1, 12mo. **Editio Princeps,** *fine copy in the original vellum,* £2. 16*s* 1547-48

This copy is of the genuine original issue, and has all the lines which were suppressed by the author, as inimical to the Church, and which are found in very few copies of the book.

8337 ——— La Italia liberata da Gotthi, 3 vols. 12mo. *fine copy in red morocco, by De Rome,* £2. *Rome*, 1547, *e Venezia*, 1548

In this copy certain leaves of Vol. II were reprinted with alterations so as to suppress several verses of indignant accusation against the Church of Rome. Brunet is not quite accurate in his specification.

The first real Epic in any modern language; the great work of Dante being rather an allegory, and Ariosto's poem a romance of chivalry. The chronological order of modern Epic poets is as follows: Trissino, Camoens, Tasso, Milton; unless we accord to the Chanson de Roland the epic rank which some French writers claim for it.

8338 **C. Valerii Flacci** ARGONAUTICA. Jo. Baptistæ Pii carmen ex quarto Argonauticon Apollonii. Orphei Argonautica innominato interprete, small 8vo. (12mo.), *fine tall copy in blue morocco extra, gilt edges, by Bozérian jeune,* £2. 12*s* 6*d*
Venetiis in ædibus Aldi et Andreæ Asulani soceri, 1523

8339 **Vega Carpio** (Lope Felis de) Ierusalem Conqvistada, epopeya tragica, stout small 4to. FIRST EDITION, *woodcut bust of Lope de Vega, and full-length portrait of Alphonso III, vellum, rare,* £2.
Madrid, Iuan de la Cuesta, 1609

"This edition has escaped the notice of Antonio." This work is not a translation from Tasso, nor does it celebrate even the same history, but is an epic poem upon the Crusade of Richard Cœur de Lion.

Priced, 1825, Thorpe, £3. 10*s*; 1826, *calf*, £3. 13*s* 6*d*; Hibbert's copy fetched £2. 3*s*.

—— Dragontea—see his Hermosura de Angelica—*ante* No. 7497*.

8340 **Vergilii** OPERA: Æneis; Bucolica; Georgica, folio, **beautiful Manuscript on Vellum,** *written by an Italian scribe, in Roman letters, with elegant illuminated initials to each book, accompanied by small borders, in gold and colours, brown morocco, blind-tooled, gilt edges, by Thompson of Paris,* £60. *circa* 1460-70

A few contemporaneous glosses written here and there in very minute characters, reveal the ownership of a great scholar. In the twelfth book of the Æneid there is a lacuna from verse 392 to the end, but this circumstance

detracts very slightly indeed from the value of the Manuscript, which as a fifteenth-century codex of one of the great world-epics, must always attract the covetous desires of collectors.

8341 VIRGILII PUBLII MARŌIS OPERA [cum Commentariis Servii Mauri Honorati Grammatici, Ælii Donati, Christofori Landini, A. Mancinelli et Domitii Calderini, curante Sebastiano Brandt], sm. folio, *numerous very spirited woodcuts with xylographic inscriptions, fine copy in stamped pigskin, rare*, £12. 12*s*
Argentorati, J. Grieninger, 1502

These woodcuts are the finest and most characteristic examples of the anonymous school of Alsatian art.

8342 VERGILII Opera, 12mo. *bds.* £2. [*Venetiis Aldus*, 1505]

Collation: A ii to FF ii eights, being folio 2 to 226, at the bottom of the obverse of which occurs the word "Finis." Thus the title and preface at beginning, and the minor pieces following the Æneid at end, are deficient.

8343 OPERA WERGILIANA docte et familiariter exposita . . . Bucolica & Georgica a Servio, Donato, Mancinello: & Probo . . cū adnotationib' Beroaldinis. Æneis vero ab ijsdē preter Mancinellum & Probum . . . stout small folio, *title within elegant woodcut border, original boards covered with stamped leather*, 28*s*
(*Parisiis*) *Franciscus Regnault*, MDXV (1515)

The thirteenth book of the Æneid by Mapheus Veggius is added at the end.

8344 VIRGILII Opera cura D. Heinsii, 12mo. *the true edition, with the two pages in red letters, map, blue morocco, gilt edges, by Simier*, £10. 10*s* *Lugd. Bat. Elzevir*, 1636

A similar copy of this edition, described in the Auctioneer's catalogue as of the year 1626, fetched £50 at Payne's sale, April, 1878.

8345 VIRGILIUS, 12mo. LARGE PAPER, *a beautiful copy, morocco extra, uncut, rare*, £2. 12*s* *Edinb. R. Freebarnius*, 1732

A curious and fine specimen of Edinburgh typography.

8346 ——— Opera, cum integris . . . commentariis Servii . . . et aliorum, ac præcipue Nicolai Heinsii notis nunc primum editis; quibus et suas animadversiones . . . addidit Burmannus, 4 vols. 4to. *frontispiece and vignettes, fine copy in calf extra, gilt edges*, £2. 8*s* *Amstelædami*, 1746

8347 ——— Opera, varietate adnotatione illustrata à Chr. Gottl. Heyne . . . editio tertia emendatior et auctior, 4 vols. stout 8vo. *fine paper, frontispieces and engraved dedication, and fine vignettes, blue morocco extra, gilt edges*, £2. 8*s* *Londini*, 1793

8348 VIRGILIUS MARO varietate lectionis et perpetva adnotatione illvstratvs a Chr. Gottl. Heyne, 6 vols. stout 8vo. *plates and vignettes*, THICK PAPER, *green morocco extra, gilt edges*, £3. 3*s* *Lipsiæ*, 1800

8349 ——— varietate lectionis et perpetua Adnotatione illustratus a C. G. Heyne, editio quarta curavit G. P. E. Wagner, 5 vols. in 9, 8vo. **Papier Vélin**, *with plates and vignettes which are not in the ordinary issue, half morocco, uncut*, £4. *Lipsiæ*, 1830-41

Best edition of the Æneid and the other works of Vergil.

350 ——— Opera edidit Hermannus Paldamus, 8vo. *hf. green morocco*, 5*s* *Lipsiæ*, 1854

8351 VIRGILIUS. Carmina omnia perpetuo commentario ad modum Joannis Bond explicuit Fr. Dübner, 16mo. *finely printed within red lines, with beautiful photographic vignettes, bound in green morocco extra, gilt top, uncut,* £2. 10*s* *Parisiis, Didot,* 1858

8352 ——— Œuvres de, traduites en vers *français* par Tissot et Delille en vers *Espagnols* . . . . *Italiens* . . . . *Anglais* . . . . et *Allemands*, précédées de la vie de Virgile, de notices bibliographiques, edition polyglotte publiée sous la direction de Monfalcon, roy. 8vo. *calf gilt,* 24*s* *Paris et Lyon,* 1838

8353 CAXTON'S ENEYDOS. (*Above the heading of the first chapter:*) To the honour of god almyghty and to the gloryous vyrgyne Marye moder of alle grace, and to the utylyte & prouffyt of all the policye mondayne, this present booke compyled by Virgyle ryght subtyl and ingenyous oratour & poete, Intytuled Eneydos. hath be translated oute of latyn in to comyn langage, sm. folio, *two leaves* (*L* 2 *and L* 7) *in facsimile, otherwise a large* (10$\frac{5}{16}$ *by* 7$\frac{1}{2}$ *inches*) *and very fine copy in brown morocco extra by* BEDFORD, *enclosed in an olive morocco case,* £300.

Wyllm. Caxton, 22 *Juyn,* 1490

Mr. Blades records the existence of eight copies in private libraries (leaving aside those which are preserved in public collections), of which three are imperfect. It is a highly interesting specimen of England's first press, and of Caxton's literary work; the prologue possessing a special attraction of its own in the curious account which it gives of the changes in speech which were then taking place in England. He relates an anecdote to illustrate the matter, which shows that while in London the usage was to say egg, eggs, the people near Margate said ey, eyren, and did not understand the other form. This modification of language is well exemplified by what Caxton says of an "olde boke" (which he took up to read, for the purpose of getting homely phrases), that "it was more lyke to Dutche than Englysshe."

The book is not an English version of Virgil's epic, but a prose translation from the French "Eneydes," a prose work on the story of the poem.

It is inserted here, so as to keep the Virgil literature together.

VIRGIL. VIRGIL'S ÆNEIS, certaine bookes translated by Henry Howard Earl of Surrey—*see under* Roxburghe Club Impressions.

8354 VIRGIL. THE xiii BUKES OF ENEADOS of the famose Poete Virgill Translatet out of Latyne verses into Scottish metir, bi the Reuerend Father in God, Mayster GAWIN DOUGLAS, Bishop of Dunkel, ... sm. 4to. *a fine and perfect copy in red morocco extra, gilt edges, by Bedford,* £80. *London* (*W. Copland*), 1553

8355 VIRGIL. Eneados of Gawin, Douglas, small 4to. *title and part of second leaf in facsimile and folios* 371-2 *and* 375-6 *wanting, stained but* EXTREMELY TALL COPY, *having the rare end leaves, old russia,* EXCESSIVELY RARE, £12. 1553

"This translation, which includes the XIII book by Maph. Vegius, was begun in January, 1512, and finished in July, 1513, at the request of Henry, Earl of Saint-Clair. The completion of such a poem in eighteen months, at a time when no metrical version of a classic (excepting Boethius) had yet appeared in English, is really astonishing; for the work is executed with equal fidelity and spirit, and is further recommended by many beautiful specimens of original poetry, which, under the name of Prologues, are prefixed to each of the XIII books."—*Ellis.*

In the poetic preface, Caxton is roundly abused for publishing such a perversion of the poet as was contained in his Eneydos.

8356 ——— The. xiii. Bookes of Æneidos, the first twelue beeinge the woorke of the diuine Poet Virgil Maro, and the thirtenth the supplement of Maphæus Vegius. Translated into English verse to the fyrst third part of the tenth Booke by Thomas Phaer . . . . and the residue finished . . . . By Thomas Twyne . . . sm. 4to. *good sound copy, hf. bd. rare,* £7. 7*s*
Imprinted at London by William How, for Abrahan Veale, 1584

8357 VIRGIL. The Thirteene Bookes of Aeneidos. The first tvvelue beeing the worke of the diuine Poet Virgil Maro, and the thirteenth, the supplement of Maphæus Vegius. Translated into English Verse, to the first third part of the tenth Booke, by THOMAS PHAER Esquier; and the residue finished . . . By THOMAS TWYNE . . sm. 4to. *russia extra, gilt edges,* £4.
London, Thomas Creede, 1607

8358 ——— The xii Aeneids of Virgil, the most renowned Laureat-Prince of Latine-Poets; Translated into English deca-syllables by Ion Vicars, 12mo. *calf,* 36*s* 1632
Jolley, in 1844, £2. 15*s*.

8359 ——— Æneid translated into English verse by Conington, 12mo. *cloth,* 4*s* 6*d* 1870

8360 VIRGILE. LES ENEYDES DE VIRGILLE. Translatez de latin en francoys par messire Octouian de sainct gelaiz en son viuant euesque dangoulesme reueues et cottez par maistre Jehan diury bachelier en medecine, small folio, lettres gothiques, *woodcut on title, double columns, last leaf the printer's mark, old French calf gilt,* £2. 16*s* *Paris, Michel le Noir,* 1514

8361 ——— LES OEUVRES DE VIRGILE. Translatees de latin en francoys [par Michel de Tours et Octavien de S. Gelais], et nouuellement imprimees, veues et corrigees . . . folio, *numerous woodcuts, fine large copy in red morocco extra, gilt edges, by Bedford,* £10.
Paris, Arnoul Langelier (with the mark of Jean Petit), 1540

8362 ——— la Eneida . . . traduzida [*por Gregorio Hernandez*] en octava rima y verso Castellano . . . Ha se añadido a la primera impresion lo siguiente, Las dos Eglogas de Virgilio, Primera y Quarta, el libro tredecimo de Mapheo Veggio, etc. 18mo. *vellum, rare,* 36*s* *Caragoça, L. y D. de Robles,* 1586

Salvá alludes to this impression as having been noticed by his father, implying that he had not seen it himself.

8363 VIRGILO degvisat o l'Eneido bvrlesco, del Sr. de Vales, de Mountech, 4to. *beautiful copy in olive morocco extra, by Lortic [from the Didot collection]*, £36. *A Tovlovso*, 1648

Collation: title, dedication, 2 leaves; 58 pp. et 1 blank leaf for the first book; 74 pp. for the second; 68 pp. for the third, and 75 pp. for the fourth.

This is the only complete copy recorded by bibliographers. Of the five known to Brunet, his continuator, and the authors of the Biographie Toulousaine, three wanted the last 75 pp.; the fourth may or may not have been imperfect, and this is the single copy in which the "Libre quatrieme" is contained.

8364 **Weaver** (Thomas) Plantagenets Tragicall Story: or, the Death of King Edward the Fourth: with the unnaturall Voyage of Richard the Third through the Red Sea of his Nephews innocent bloud, to his usurped Crowne. Metaphrased by T. W. 12mo. *fine portrait by Marshall, calf*, £2. 2*s* 1649

8365 **Yague de Salas** (Juan) Los Amantes de Tervel, Epopeya tragica, con la restauracion de España por la parte de Sobrarbe, y conquista del Reyno de Valencia, thick 18mo. *with a woodcut portrait, vellum*, £7. 7*s* *En Valencia, por Pedro Patricio Mey*, 1616

VERY RARE. The above is a fine copy, excepting a few very slight stains, and contains the two additional leaves at the end which were printed after the book had been published, and which are wanting in most copies.

Among the preliminary pieces are sonnets by Lope and Cervantes.

XII. APPENDIX TO ROMANTIC FICTION.

1. Chronicles of Chivalry.

8366 BAYARD. Histoire du Chevalier Bayard, Lieutenant General pour le Roy au Govvernement de Daulphiné, et de plusieurs choses memorables advenues en France, Italie, etc. depuis l'an 1489 iusques à 1524 (par le LOYAL SERVITEUR), sm. 4to. *portrait, old calf, with Arms on sides, fine clean copy*, £5. *Paris*, 1616

8367 BAYARD. The very joyous, pleasant, and refreshing History of the . . . good knight without fear and without reproach . . . by Edward C. Kindersley, 8vo. *frontispiece, cloth*, 10*s* 1848

Adapted from the history of "le loyal serviteur."

8368 THE BLACK PRINCE: an historical poem written in French by Chandos Herald, with a translation and notes by H. O. Coxe, 4to. *hf. bd.* £2. 10*s* *Roxburghe Club*, 1842

Although called a poem, it is merely valuable as a history; lacking all the romantic spirit and beauty of Froissart's story.

8369 CRONICA DE DON JAIME I. AUREUM OPUS regalium privilegiorum civitatis et regni Valentie . . . . COMENÇA LA CŌQUESTA p. lo serenissimo e catholich princep de immortal memoria dō Jaume p. la gra de deu Rey de Arago . . . dela insigne ciutat e regne de Valencia: deliurāt aqlla de la mahometica s'vitut, stout sm. folio, gothic letter, *woodcut portrait of the Conquistador, and woodcut barders, the first and last leaves in facsimile, and some leaves water-stained, calf*, £20. *Valencie, Didacus de Gumiel*, 1515

Very rare: not in the Salvá collection. A copy was sold not long since for £60. A wormed copy fetched 535 fr. at the Miro sale.

CID—*see* Romances of Chivalry: Spanish Cycle.

JOINVILLE, Histoire de Saint Louis—*see post* No. 8383.

8370 MUNTANER (Ramon) CHRONICA o descripcio dels fets, e hazanyes del inclyt Rey Don IAUME PRIMER Rey Darago, e de molts de sos decendents, folio, *bd. very scarce, fine copy in vellum*, £10.
Barcelona, Iaume Cortey, 1562

8371 ——— another copy, folio, *bound in red morocco extra, gilt edges, by Bedford*, £18. 1562

Muntaner was born in 1265, and was at work on his Chronicle between 1325 and 1328. He probably died about the time when Froissart was born (1337). His Chronicle, written in the Limosin language, is somewhat like that of Froissart in its style and character, but Muntaner was a warrior, a Catalan knight, while the later chronicler was a cleric.

8372 ETTERLIN (Peterman) Kronica von der loblichen Edytgnoschaft Ir harkōmen vnd sust seltzam strittenn vnd geschichten, sm. folio, *xylographic title and numerous spirited woodcuts, amongst them a large one, representing Tell shooting at the apple, very large copy in morocco extra, gilt edges, by Zaehnsdorf*, EXTREMELY RARE, £6. *Basel, Michael Furtter*, 1507

The first book in which the Tell legend appears in print.

8373 FROISSART (Jehan). Le premier [le second, le tiers et le quart] volume || de froissart. || Des croniques de France. Dangleterre, Descoce, || Despaigne, De Bretaigne, De Gascogne, De flandres || 4 vols. in 3, folio, *blue morocco extra, covered with fleurs de lis, in morocco cases, by Lortic, from the Didot collection*, £350. *Paris, Anthoine Vérard, s. d.* (? 1500)

FIRST EDITION, EXCESSIVELY RARE. A superb copy, with very large margins, in a magnificent binding.

8374 FROISSART (Messire Jehan). Le premier [second, tiers, quart] volume de Froissart Des croniques de france: dangleterre: descoce: despaigne: de bretaigne: de gascongne: de flādres, et lieux circunuoisins, 4 vols. in 3, sm. folio, *title to Vol. II and last leaf of Vol. I in MS. calf, extremely cheap*, £5. 5*s* 1505-18

8375 FROISSART. Here begynneth the fyrst volum of Syr Johan Froyssart: of the Cronicles of Englande, Fraunce, Spayne, Portyngale, Scotlaude (*sic*), Bretayne, Flaunders, and other places adioynynge. Translated . . . . by Johan Bouchier knyght lorde Berners, 2 vols. folio, **black letter**, *very fine large copy, scarlet morocco, gilt edges, by Riviere*, £72.
(Vol. I:) *Wyllyam Myddylton, n. d.* (Vol. II:) *Rycharde Pynson*, 1525

Very rare. Perkins' copy sold for £96; Corser's for £95.

8376 JOSEPHUS (Flavius). Lhistoire escripte pre||mierement en Grec par Josephus le Juif aucteur||tresnoble & ancien Et en apres mise en La||tin dont elle a este depuys faicte||Francoyse . . . folio, **Lettres Gothiques, printed upon VELLUM,** *the large woodcuts and Capitals splendidly and elaborately* **illuminated** *with* **Miniatures,** *which are painted in opaque colours over the original woodcuts, green morocco, richly tooled red morocco linings (doublé), gilt edges, in a red morocco case, by Lortic, from the Didot collection,* £200.

Paris, 1530

The embellishments and Miniatures, as well as the language of the translation, make this a veritable *livre de chevalerie.* The first Miniature represents the translator on his knees, presenting his work to the King of France, who sits enthroned in the midst of a splendid court. The second shows King Herod walking with his courtiers in the grounds of his palace, while ambassadors on horseback approach the gates in the background. The third depicts battles around Jerusalem between Jews and Romans. The fourth represents a battle between kings and nobles in the open field. The fifth shows various groups of noble Jews consulting together on the hills outside Jerusalem. The sixth is a tournament between two splendidly armed knights, in the background the walls and towers of the town, and groups of soldiers; a knight hanging in his armour from a turret on the left.

8377 JUDAS MACHABEE. Les excellētes magnifiques et triumphan||tes croniques. des treslouables et moult vertueux faictz de la saincte hystoire de bible du tres||preux et valeureux prince Judas machabeus vng des .IX. preux tresuaillant iuif . . . small folio, **Première Edition,** LETTRES GOTHIQUES, *woodcuts and large elegant Capitals, brown morocco by Bauzonnet, from the Didot collection,* £70.

Paris . . . Anthoine bon mere, 1514

First Edition, with fine woodcuts of remarkable design and execution, which are important for the history of the art of Engraving in France. There ought to be a leaf of table between the title and the text, which is not found here.

8378 ROZIER (le) HISTORIAL DE FRANCE Contenant deux Roziers, Le pmier rozier Contient plusieurs belles Rozes & boutons de instructions et beaulx enseignemens pour Roys, Princes, Cheualiers, etc. . . . Le secōd Rozier Autremēt CRONIQUES abregees . . . sm. folio, lettres gothiques, *numerous woodcuts, fine copy in red morocco, gilt edges,* £10. *Paris,* 1523

RARE; the Benzon copy fetched 510 fr. The work may be called a

Chronicle of Chivalry, written in the same character as the Romances of Chivalry which are now so scarce and eagerly sought for.

The name of Estienne Porchier has been proposed as the author of this Rozier, being contained in an anagram amongst the verses with which the volume opens. But Paulin Paris ascribed the real compilation and composition of the book to King Louis XI.

8379 SCANDERBEG. BARLETIUS (Marinus) de Vita, Moribus ac Rebus præcipue adversus Turcas gestis Georgii Castrioti, clarissimi Epirotarum principis . . . libri tredecim, small folio, *vellum*, 20*s*; or, *a fine copy in calf extra, gilt edges*, 36*s* *Argentorati*, 1537

8380 ——— des aller streytparsten uñ theüresten Fürsten und Herrn Georgen Castrioten, genañt Scanderbeg . . . yetz durch Joannē Pincianū newlich verteütscht, stout folio, *numerous fine woodcuts by an artist of Burgmair's school, stamped hogskin binding*, £8. *Augspurg, Heinrich Steiner*, 1533

8381 VILLEHARDOUIN (Geoffroy de). Histoire de l'Empire de Constantinople sous les Empereurs François [texte publié par Dufresne Ducange], 2 vols. in 1, folio, *old calf*, 20*s* *Paris*, 1657

8382 ——— the same, *fine copy in veau fauve extra, gilt edges*, £2. 12*s* 6*d* 1657

Villehardouin's Chronicle written in the earlier part of the thirteenth century, with a continuation to the year 1240 taken from Ph. Mouske's historical poem, from the first part of this work.

8383 VILLE-HARDOUIN (Geoffroi de) Conquête de Constantinople, avec la continuation de Henri de Valenciennes, *texte original avec introduction* par Natalis de Wailly, impl. 8vo. *illuminated front*. 1874

JOINVILLE (Jean Sire de) Histoire de Saint Louis, Credo et Lettre à Louis X, *texte original avec traduction* par N. de Wailly, impl. 8vo. 2 *illuminated facsimiles from MS., numerous woodcuts* 1874

—together 2 vols. impl. 8vo. *hf. red morocco*, £2. 2*s* *Paris*, 1874

2. Mediæval Science; Marvellous Travels.

8384 BRUNETTO Latini, Li Livres dou Tresor, publié pour la première fois, par P. Chabaille, 4to. *sd.* 28*s* *Paris, Imprimerie Impériale*, 1863

The first Encyclopædia, compiled about the middle of the thirteenth century. Brunetto was a Florentine, the tutor of Dante, and wrote his Trésor in French, when in exile. Vincent de Beauvais compiled his Speculum about the same time; but it was in Latin, and is far inferior to the work of Brunetto, who was a thinker and scholar in advance of his time. His treatises on language, style, the art of composition, etc. might even now be read with profit.

8385 LUCIDARIUS. Ain lieblichs biechlin Zu lesen von dem hochgelerten meister Lucidarius. der do sagt von den wuñderbaren Sachen der welt und des hymmels, small 4to. *woodcuts, hf. bd.* £3. 3*s* *Strassburg, Mathys Hupfuff*, 1499

Besides the smaller engravings, there are two full-page woodcuts; one on the back of the title, and one at the end, on a leaf following the colophon. This latter, which represents Christ bearing the Cross, is of more primitive character than the rest and looks as if it had been used in a block-book.

8386 MANDEVILE (Sir John) Travels and Voyages . . . containing an exact description of the way to Hierusalem, Great Caan, India, the country of Prester-John . . . 12mo. *rude woodcuts, calf*, 15*s*
Southwark and London Bridge [*cir.* 1700]

8387 JOANNE DE MANDAUILA: Qual tracta de le piu marauegliose cose e piu notabile ch se trouino . . . 12mo. *title within woodcut border; 7 leaves of Tables; and folios* 1-120, *maroon morocco extra, gilt edges, by Bedford*, £7. 7*s*
Venetia, Marchio Sessa & Piero de Rouani, 1521

8388 SCHILDTBERGER: ein wunderbarliche unnd kurtzweilige History wie Schildtberger, einer auss der Stadt München in Beyern von den Türcken gefangen, in die Heydenschafft gefüret und wider heimkommen ist, sehr lustig zu lesen, sm. 4to. *many excellent woodcuts, red morocco extra, gilt edges, by Bedford*, VERY RARE, £6. 6*s* *Franckfurdt am Mayn, Weygandt Han* (*about* 1554)
The woodcuts are stated by Rud. Weigel to be in the style of Hans Burgmair. They look like early work of Sigm. Feyrabend.

8389 SYDRAC AND BOCTHUS. LE LIVRE DE SYDRAC DE TOUTES SCIENCES. *Chi coumencent li capitre & les questions de cest liure lesques li rois boctus requist au sage philosophe sydrac lastrenomijen*, small folio.
Ancient French MS. on Vellum, 166 leaves, *with illuminated and rubricated initials, and nine miniatures on gold ground, in which the figures are however somewhat defaced, bound in an old parchment wrapper*, £30. *circa* A.D. 1330-40

8390 School of Salerne. REGIMEN SANITATIS SALERNITANŪ excellentissimū pro conservatione sanitatis totius humani generis perutilissimū . . . a magistro ARNOLDO DE VILLA NOVA cathelono . . . expositū noviter correctū . . . per . . . doctores montispesulani regentes, small 4to. *very fine large copy in old calf, from the Sunderland library*, £6. 15*s* *s. n.* (? 1482)
Bound up with *Alberti Magni tractatulus* (*de Secretis Mulierum, etc.*), 44 leaves, sign. a-f. "Cette édition est probablement une des plus anciennes." —*Brunet.* It looks like the impression of some Louvain or Low Country press.

Shepherds' Kalendars:

8391 COMPOT AND KALENDAR OF SHYPPARS, small folio, *woodcuts, not perfect, cloth*, EXCESSIVELY RARE, £7. 10*s* *Paris*, 1503
A translation from the *Compost et Calendrier des Bergers*, executed apparently by a Scotchman at Paris. The language is in a barbarous cacography, and is made more difficult by the printer's ignorance. The book contains popular science, astronomy, proverbs, etc. One of the designs represents Death as a gravedigger seated on a coffin.

8392 SPENSER (Edmund) THE SHEPHEARDS CALENDER. Conteining twelue Aeglogues proportionable to the twelue Monethes . . . sm. 4to. black letter, *woodcuts, fine copy in red morocco extra, gilt edges, by C. Lewis*, £8. 10*s* *London, Iohn Windet*, 1591

8393 ——— the same 1591—COMPLAINTS. Containing sundrie small Poemes of the Worlds Vanitie. By Ed. Sp. . . . *William Ponsonbie*, 1591—2 works in 1 vol. small 4to. *fine copies, green morocco, gilt edges*, EXTREMELY RARE, £30.

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